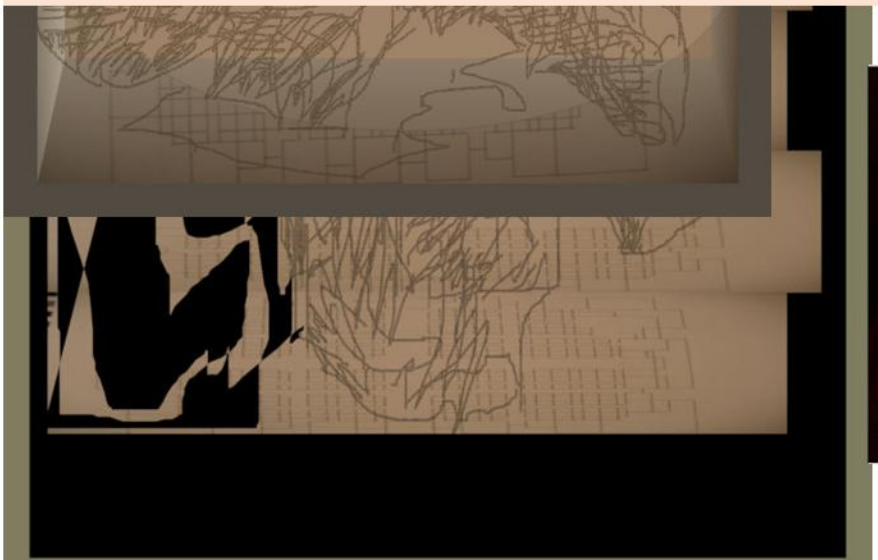
Fragments and Metamorphosis In Cyber Drawing Visual Rhetoric



Edwin VanGorder

Proem Notes

Abstraction:

i8=9: I create in these works a visual rhetoric of mark,point,line, and plane as
mapped to a carving sensation in the virtual realm that plays with a spatial calligraphy of the hand sorting , scanning, pressing and releasing: a complex embedding and enfolding within that flourish.
As the works reflect on each other they are an organic matrix describable as an inverse enantiomorphic poetic and poiesis. (See note)

Note: Enantiomorphic refers to Smithson work "enantiomorphic mirrors in which mirrors empty out each other's image…Poeisis is a word I borrow from biology which grammatically refers to the formative stages of blood cells. I like it as a "figure of speech" in this context.

Fragmentation Modes

Such art encounter in this creative process also, the fragmentation that on the one hand is part of analysis in general, and on the other hand the phenomenological temporality of embedding and enfolding (18 folds may only show as 9) and such processes t are correspondingly a corollary within fragmentation modes.

Genesis:

This projected sculpturotectural paradigm uses an Archaic Asian joinery vocabulary of abstract circuits floated the page. These forms thus invite a kind of "bracketing' that I find very appropriate within the Post Modern terms of staging, framing, and fluxus relating visual and verbal rhetoric as tonics.

(Fluxus: art movement of meaning exploration diversified from standard reward contexts)

Metamorphosis:

The carving joint I focus on is the butterfly form and its inverted hourglass form which permit my works these tropes which touch upon the visuality of verbal rhetoric in relation to visual rhetoric language proxemics.. Rhetoric and the relative senses of meaning in relation to the senses as projecting sensation to language were traditionally rooted in a sense of metamorphosis as Bal remarks in tracing the development of Bernini, (she was analyzing his Apollo and Daphne prodigy) and the idea is frequently productive to artists interests towards a generative sensibility.

Artists Statement

The artist's statement has had the unfortunate effect of taking focus away from the writing of artists such as manifestos had for example displayed in the past. It is my specific opinion that art today will be directed at archiving for posterity rather than marketing. In this regard I believe artist's writings will again emerge as coherent and meaningful framings of the stagings into fluxus. Having stated my reservations about artist's statements I will venture the salient in context:

Because my own art is a sculpturotectural drawing through cyber drawing the modality has as such a compound of software interactivness and diversified mental identification has then corresponding connections to different levels of meaning and approach. Traditionally, the variety of senses of meaning belong to the broad philosophical category of Rhetoric, I am interested therefore in a visual rhetoric.

Simply put however, the complexity I encounter in relating visual and verbal rhetoric from their roots in "metamorphosis lead to a fragmenting value. I say value because it is constructive as an enfolding and embedding process of the narrative levels of abstraction and that cascade of apperception. Such generated Fragmentation accomplishes a relation formally realized as "analysis" (lyce meaning to break apart thus "lycee "as "school) and this breaking down and building up (anabolically and catabolically if one were to reinforce an "organic" content value). Bal introduced a" Baroque "point of reference of "enfolding" that I find useful for nesting concepts in the trandiscipinary and media interactive world of the Post Modern world that settles more and more into a neurological paradigm in which enfolding ,bracketing, relating, becomes spatially and temporally diversified. In this regard I refer to Ball's quoting of Alberti using the term "abracciari" as carrying the diversified meanings of span, measure, embrace, coupling or marriage, hug, concept or comprehension, etc…. likewise a seminar at her school for cultural analysis took up the theme of "gauge per language in the sense of how meaning is challenged and validated by interlacing and reviewing the contingency of forms and transgressions.

Such "neoBaroque" rhetoric has a topology, it accomplishes narrative levels of abstraction from topos through trope to topology and topography situating and resituating the viewer to Meta levels of involvement, a kind of self-transformation…. If then, verbal rhetoric has a topology and accomplishes narrative levels of abstraction should I similarly deduce of the visual realm that the morphic growth from mark to dot to line to plane to mass to volume to projection invite a "visual rhetoric" distinct from the verbal"? Having already in this writing recognized them as existing and existing differently it nevertheless seems that of the topographical and topographical paradigm recognized of a metamorphic model it nevertheless seems a case of the two enmeshed and embedded as phenomenological covalents. "Red" , "up", "darker", "tint", "tone" are all words that indicate the implicit forcer of such a cascade into our collective apperception wherein even the most abstract painting gives signals of shared language value indicating the e shaping forces by which the visualization is predicated on a sense of form wrought on the bodies all over nearness and information sharing which scope out the use of words generated by the experience, scope out to the strongest sense of vision, but through all these preliminary sentinels of sentience. Accordingly even the most abstract painting forms of indications towards the shaping force.

My drawings employ a butterfly joint motif, and in my own abstract circuits and linkings I build this form into a continual metamorphosis a kind of information architecture towards the model of "artistic Proof" , ie projects are meant as a kind of discourse, what is known as "invitational rhetoric". "Inartistic proof" on the other hand belongs to data research, and the Stephen Toulmin model of arguing with "claim, ground, (data), warrant (why true) backing (additional support) qualifiers and rebuttal.

Rather than The Toulmin model my mode is closer to what is called "scesis onomation", strings of words without verbal connective- I proceed from combinations like "tropai" (Greek for turn) trope, tropic, topos, topology, topography, aporia, entropy…

Introduction

This set of note is sited in a state of metamorphic fragments relating to the subject of cyber drawing and media semiotics of relating Rhetoric to the ideas of fragmentation and also metamorphosis (the latter reflecting on the former). Ultimately, the theme is fragmentation itself in this context and construct of content.

The question I ask myself is in constructing a visual rhetoric or system of dialectical meaning how am I relating classical rhetoric to contemporary media?

The notes are quite fragmented and I have highlighted some as focalizations for an article... However the ensemble has some merit for me as a kind of artist's book of random notes.

The general theme follows an observation that Rhetoric pertains to deconstruction and Post Modernism and informs the paradigm shift between the Enlightenment rationalism and such deconstruction as is to come.

Describe this set of notes: What Happens?

1) Lacan is identified as relating discourse of art through his reference to Cezanne and the shift of gaze and break in fascination which heralds a paradigm shift from centralized focus to diversified. A psychologizing of philosophy then may be said to inform the shift away from Determinism.
2) Rhetoric is defined as the threads of discourse and founded on the idea of distinguishing senses of meaning in variety with a particular origin in the idea of metamorphosis
3) A relation is made between rhetorical words, concepts, and formal fields of enquiry
4) Heraclitus in antiquity and Smithson as contemporary are selected as elementalists: in which mind is ascribed a material or elemental metaphor for staging temporality.
5) A scheme of events relating time is given temporal grounding through the rhetorics of staging, framing and flux developments
6) Artistic proof and inartistic proof are highlighted as functions of wisdom and technology respectively
7) Variations in the organic model are observed to develop from biological model to neurological
8) A critique of the Enlightenment through a neo Baroque sensibility of enlisting a multidisciplinary approach as forwarded by Bal is a primary reference
9) Visual and verbal rhetoric are considered in the light of the Paragon, the example of metamorphosis, and linked rather than separated.

10) Information architecture as a concept is considered as integrated into the artist's archive as new model of the artist's directive.
11) Change in the concept of the whole , and in the concept of fragment are considered
12) Discourse is identified as the artist's voice and connection to the groundings of rhetoric as dialectical to senses of meaning in full variety.
13) A train of drawing projects is described which play with the idea of metamorphosis and the basic imagery of a butterfly joint as symbolizing these transformation and project headings.

Aphorisms

- Crossing midline is a moment of reflection
- Mind is miscible to psychological colloids
- Gesture require scale
- Fragmentation can be separation or enfolding
- Trope/tropai/topos/entropy/aporia/topography/topology/framing/staging/fluxus
- Centers both float and skew
- The straight line as a cross section is a labyrinth
- Fields and streaming replace traces strings and threads which were replaced by plies
- Janus and Medusa
- The Butterfly is an hourglass
- The History of Allegories has yet to be proposed
- Interruption presences dialogue
- The figure of speech is grounded in parallelism and floated in metaphor.
- Spectrum streams human and geological culture

Formative Fields and Streamings of visual and verbal rhetorical transposals as cyber drawing

Projects:

-1- Interpolation and Interpellation:

My series begins by relating drawings as photographed out of hand in my near environments. The feeling quality is the relation of drawing itself as relating the near body to the deeper scan of vision that opens up space. At the same time the dimensional quality of drawing is an interpolation on the flatness of photography, and also reveals or deconstructs the photo as being a form of print, now once again in the possession of drawing.

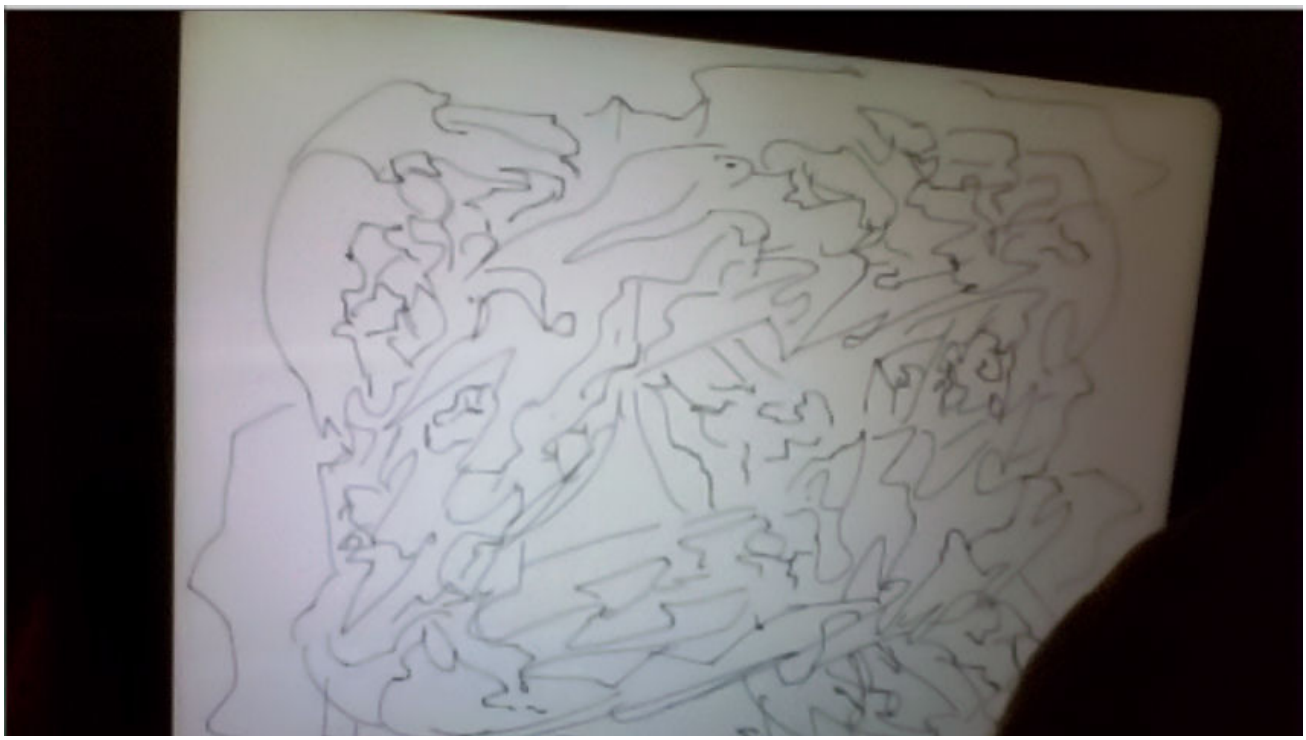
These drawing become related to the computer software drawing, and carry echoes of early "cliché verge" or drawing on photo plates of glass…now in generations of adaptive software which have

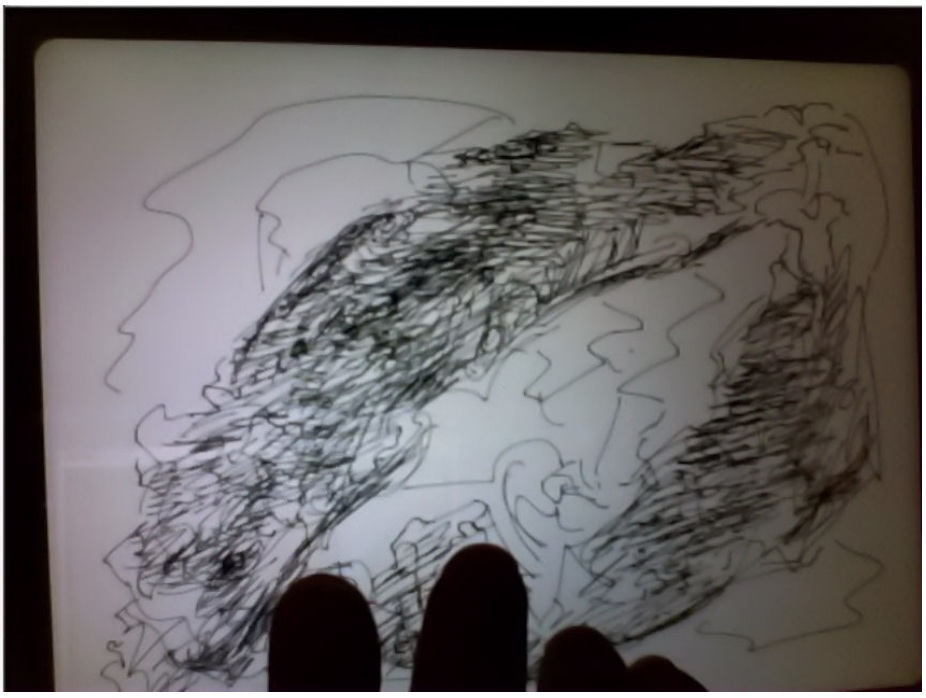
the capacity moreover to mimic the way successive forms of photography technically imitated different periods of art they were in.

As the interest in computer drawing takes over the transformation then shifts from the initial interpolation to an interpellation, a complex poly-dynamic of software cyber drawing through the spectrum of carving light or as though throwing a pot in the fourth dimension….

This drawing give a compound of drawings photographed out of hand in near environments as an architectural ensemble also contrasted with an internalization with the computer environment that has created transformation according to a kind of interior scale….

The Drawing below on the other hand comes full circle as it were and contrasts a drawing done on ipad with its transformation as transmitted to a web cam adaptation then modified as the final cyber drawing… the cyber drawing spectrum now reflexive or reflective on its own status….





Projecting Drawing

I create in these works a visual rhetoric of mark, point, line, plane and
mapped to a carving sensation in the *virtual r*ealm that plays with a spatial calligraphy of the hand sorting, scanning, pressing and releasing: a complex embedding and enfolding within that flourish.

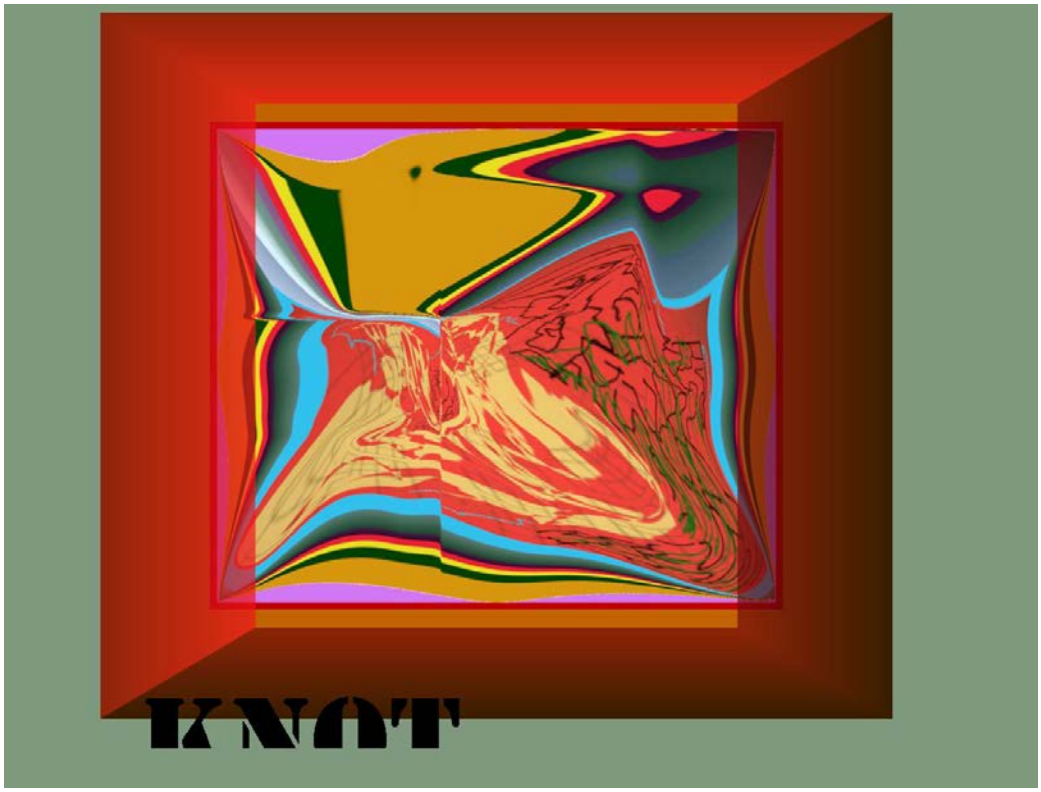
What concerns me then is the *projection* of this gesture. These drawings below have invented a process of building up the computer "button" or plaque like form in a way that is responsive to plies and layers of drawing that cut through the light spectrum with the formative growth of material projection.

Pit House and Grove:

The source of my joinery forms in archaic joinery used for the Japanese pit house which had beams played out from deep pit and so functioned both as walls and roof has be sculpturotecturally abstracted in permutations of compression between the hand and computer scroll.

Underwriting Drawing : a strategy of placing text directly over images, images over images, or writing itself in a style that keeps revising its topic are termed overwriting… the momentum of the idea would also seem to include the idea of wrapping buildings or projecting images onto objects… In these drawings I have considered the opposite tact, namely underwriting by placing a fragmentary text that completes in the same way the eye wants to complete empty space with the vectors of objects. This gives a hint of how verbal and visual rhetorics

Are linked.



KNOT

TRACE

SCROLL

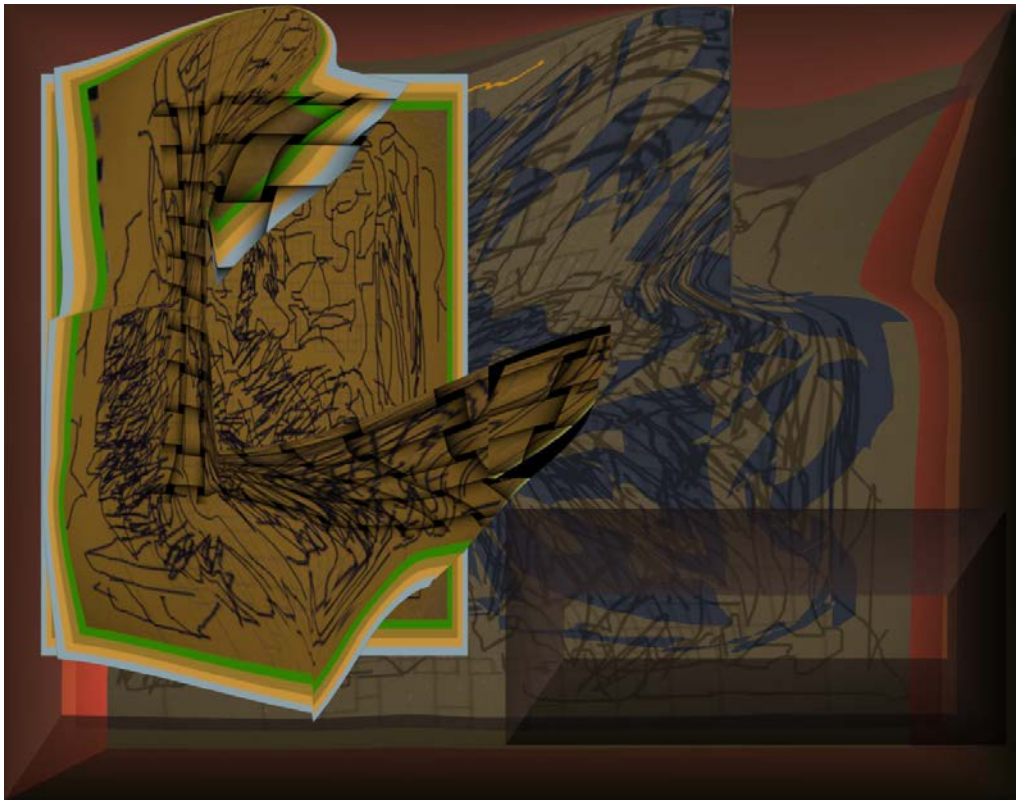
APORIA
BRACKET

Box Kite

My works float imagery against a sunken field and both figure and ground share within this motif a feeling for streaming fields of excavation and quarrying a linking motif of open joinery forms presented as a kind of carving in drawing space as it were. This project of box kite in turn plays with floating the image and ground into an extended metaphor of morphic topology.

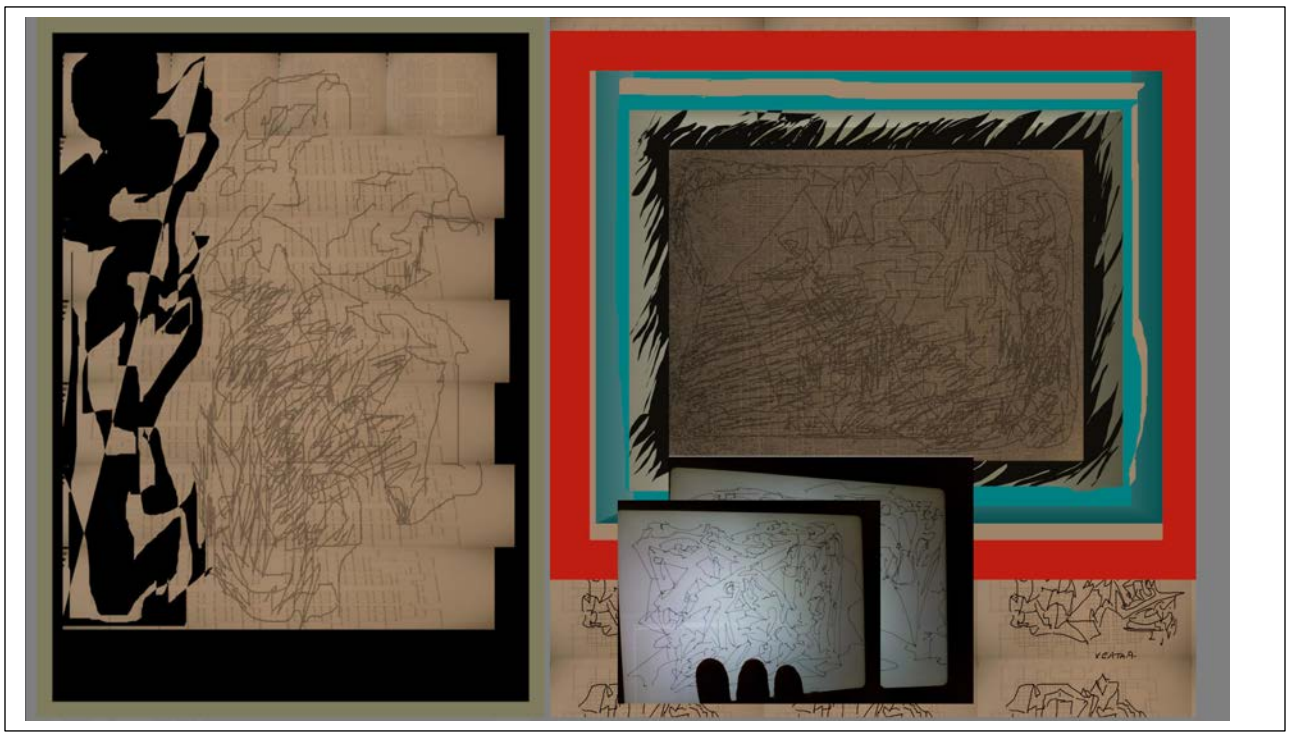
Teche/Techne (art and technology)

This set of drawings focuses on the technical play with drawing in cyber space in which I play with building plies and layers of spectrum color which I carve by drawing, distortion fields, print like drawing scrollings of topographical creation, and pulling drawing with color through the cyber interventions.

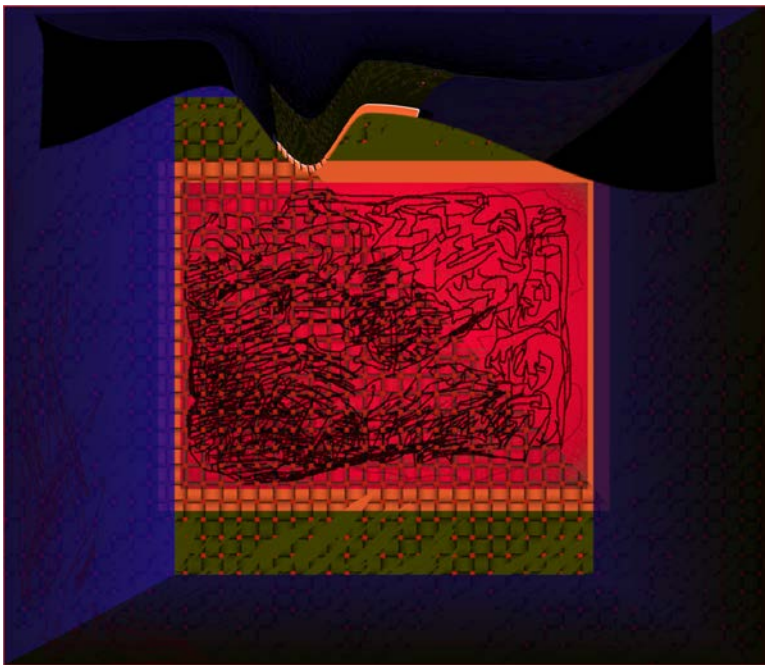


Chiasm

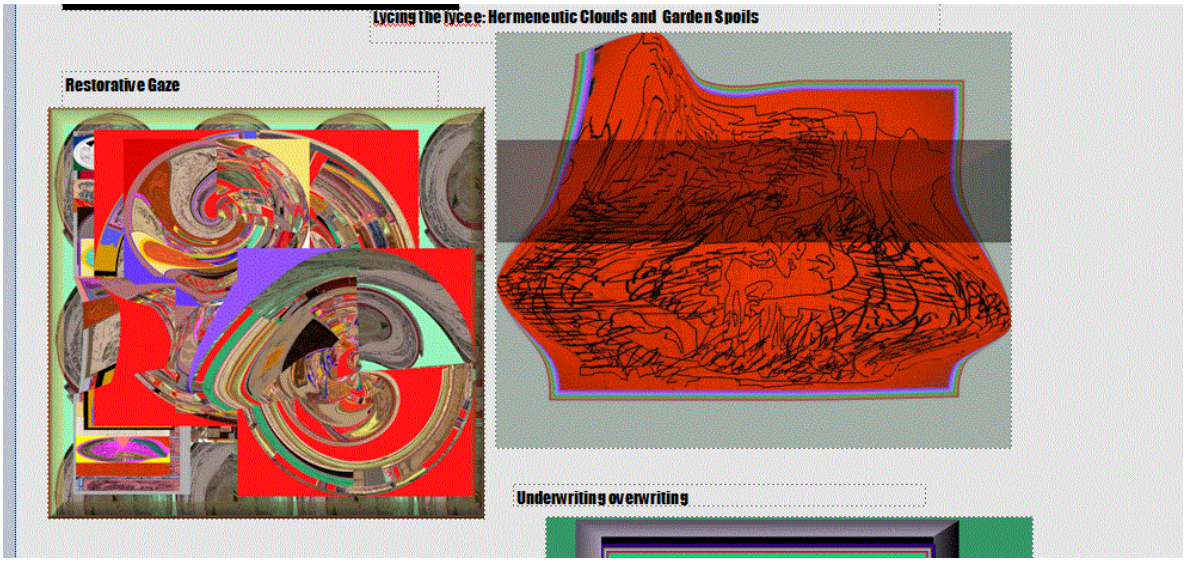
Is a rhetorical term essentially meaning cross index and in this drawing I relate the forms of a butterfly joint and hour glass form as inverse cross sections that have the feeling of relation between verbal and visual rhetoric in the construct. I have devoted a group of drawings to following various rhetorical terms visual and verbal as a subseries of the Fragments theme.



Synecdoche – for example is another rhetorical term meaning part standing for whole or whole for part as in “mirror of art”... in the selection below the drawing play with microscopy scale to reinforce the idea. Within that scale the background is more detailed than the fore ground and sets up therefore a similar verbal tension.



Reflecting Fragments



Cyber Bridge

The theme of the cyber bridge subseries is to play with the idea of cyber space as an architectural siting, a zone or place of online residency that conforms to the expectations of architectural shelter in a new context of the virtual.

Cyber Site Architectural Residency

I created a blog site on Archilovers , an architectural e magazine in which I place structures of my own that assimilated the visual news of the given cyber neighborhood as published there, and essentially built my own interventions into that site. The theme accomplishes in this activity an unusual form of archiving.

The Topologies of Architectural Information

How do we experience the threads of Modernist stagings into contemporary workings? First, the word staging is inherently closer to a Fluxus, offers some remove from the "framing" that we associate with early deconstruction, and offer a more organic relation to media aspects of architecture which take place at the visualization process of cyber drawing.

Architectural topologies, ie the abstract structure of topography represent the idea of program which as visualized has taken information into the visual meta language of a style into another visualization mediated by notation. (Thus "information architecture") The instruction set wall drawings of Minimalism for example gave a kind of intuition into how language breaks down information. Similarly Hersey (Lost Meaning of Classical Architecture) has proposed the idea of trope as pertaining to classical architectural detailing, the variance and play of language on one level taking also a life of poetics and association in the visualization scheme. Accordingly, a dictionary, which is the classic trope in that it arrays a relation between things that is both ordered and yet arbitrary was attained in architectural terms by Pevnor in his famous dictionary of architectural terms which he meant to suggest catalyst elements that belong to a different idea of creating forms than that which grew out of Modernism proper.

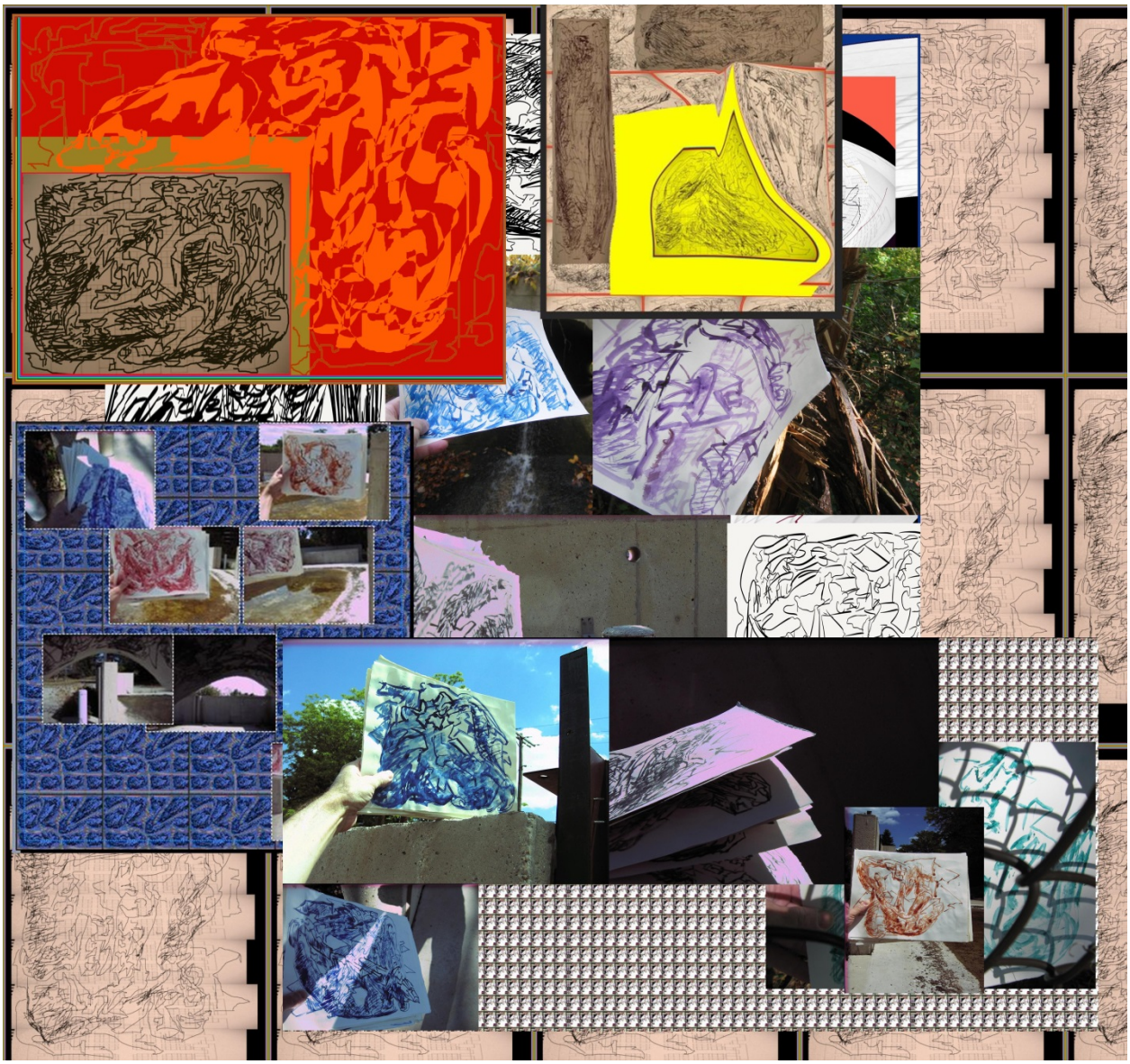
In old fashioned encyclopedias the contrast between drawing, and connection between images by sound achieved an interesting trope, a herm as it were of hermeneutics... and in cyber drawing the interactivity of the program to itself has such a cascade of information levels that the idea of program becomes very multifaceted to its own mode of arrival, closer to neurological model of non-centralized integration of diverse information portals.

What is most interesting then is how a new sense of environment, cultural environment is proposed out of the diversity within the creative experience itself. Just as the cel phone becomes a kind of architecture, the portability of experience into information architecture has a manifold of trope that entertains the enfolding of a topology of reason newly accommodating a sense of active and inters active intuition. Axiomatic structure as Modernism proposed and proposes itself in successive reincarnations it is the intuitive threshold (of the axiomatic) that pertains to the trans disciplinary aspect of language both as architecture and critique. The construction of new form within new morphic availability transcends information architecture in a cyber scape in which the City now more than ever is drawing itself. Drawing is ever a kind of pidgin of the visual languages, has its own impulse towards language, and in this context of cyber construction shows this very strikingly in an architecture that mediates the

Mirror of Medusa to the Modernism of Janus through Contemporary availability to meditation on the pros and cons of Constructionist ethics which no longer have the same building up process assumptions that pertain to Brutalism.
Post Ephemera Topologies of Cyber Archi DWG
Now that the architectural drawing (dwg) in tube portfolio has become a cyber-drawing in queue space of virtual realms the new aspect of this topography as cultural mirror moves into the topology of information architecture. The intra visual massing's of ephemera projects may well have been born of Eileen Gray's substantial tube house, and continues within the cell phone as well as cyber software in general.
This transition from "framing" a visual language to staging its events speaks to the pidgin like impulse to underlying language that belongs to drawing: we can see this in the ultimate trope of dictionaries in which the drawings and sound association are both random and particular. The architectural dictionary of Pevsnor which advocates in this sense a relation to germ forms or radicals may now seem to belong to an antique concept of abstraction. However, the interactivity of virtual drawing, while it separates from that kind of Brutalism does play with the extended association of nonhierarchical portals of information that are as it were self-transforming upon arrival, a new sense of drawing then enables our concept of "program"
The word itself seems to characterize Modernism, while a contact with Fluxus seems to set forth Contemporary "staging" modes. The excitement and challenge is to make of the elusive threads and channels of "ephemera" forms as they arrive to cyber architecture a sense of transforming information which has a different sense of the particular than previous modes as encountered in Minimalism (ie the instruction set drawing), or early ideas of abstraction and Brutalism.

Echinus

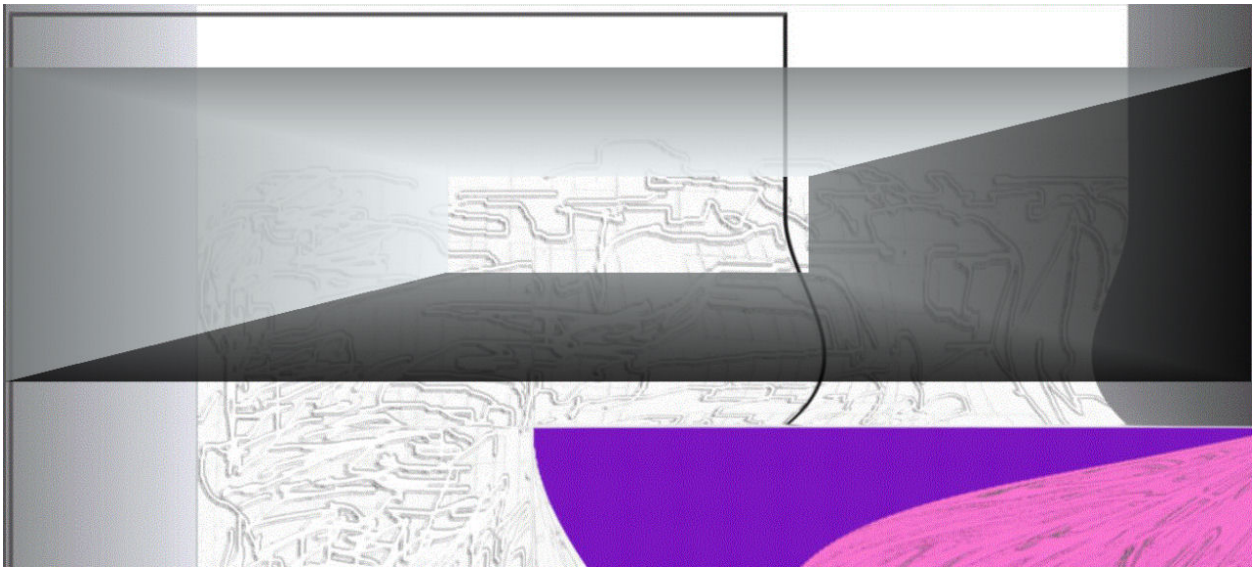
George Hersey, in The Lost Language of Architecture investigates the historical dimensions of the rhetorical term "trope" in terms of a language of classical architectural decoration based on associativeness between visual and verbal rhetorics: he gives temple of the architectural decoration "echinus" which in the associations of its Greek origins simultaneously refers the architectural shape to verbal associations ranging from hedgehog, to plant to sea urchin to urn form… It occurs to me that the dictionary itself is a perfect trope of arranging words in a figure of speech, namely alphabetical order…that is substantially just such and information architecture trope….



Straight Line as a Labyrinth:

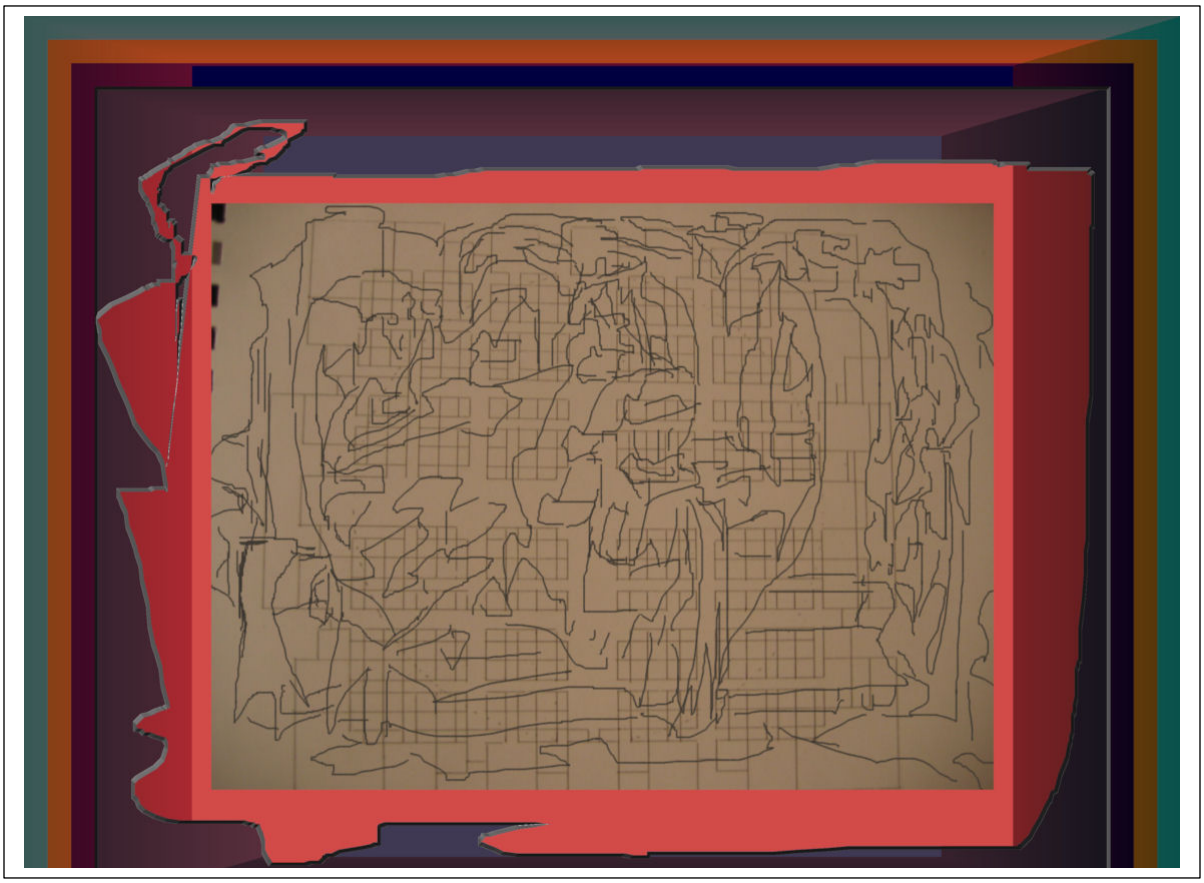
I have mentioned the idea of a straight line as a labyrinth, for example in the mode of cross section. Painters most often stroke on the long, axis, Cezanne were a significant exception and in his reference to Bernini his cutting across the grain was also a kind of break in the superficial fluidities of vision. The following drawings are from

labyrinth like drawings created through a web page and subsequently clipped through as it were in cross sections….

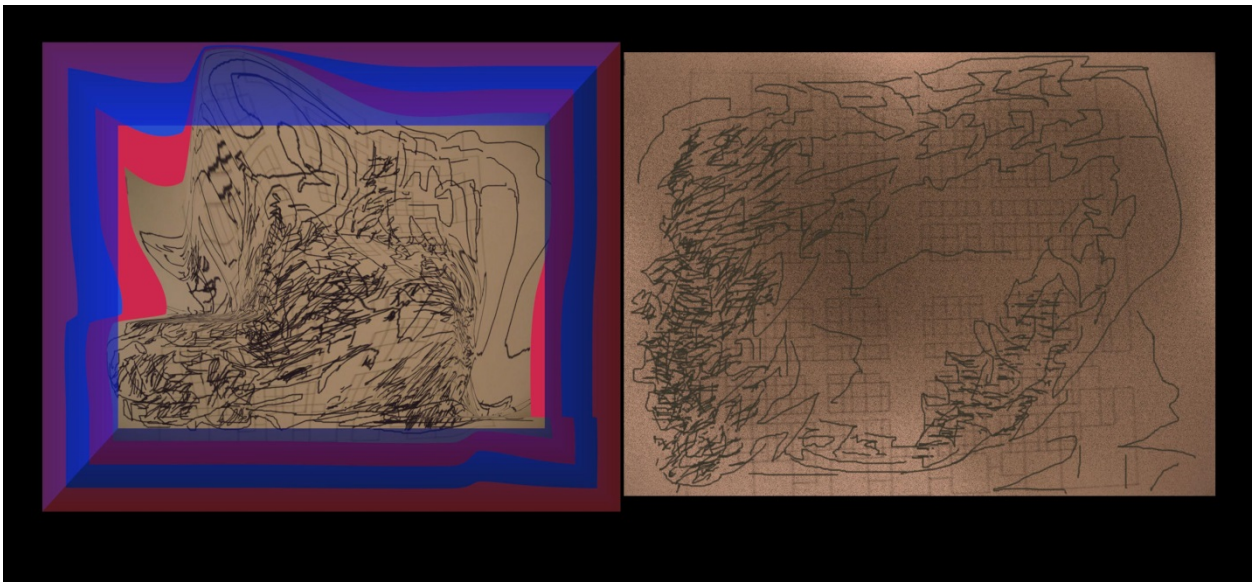


Romanesque Sites

I have used sites of the Romanesque period also, as very general motivations for creating work on the basis of a generative quality to these titles which like the Romanesque art and architecture flood a language of their own which brings me to an art reflexiveness or state of apperception and review…

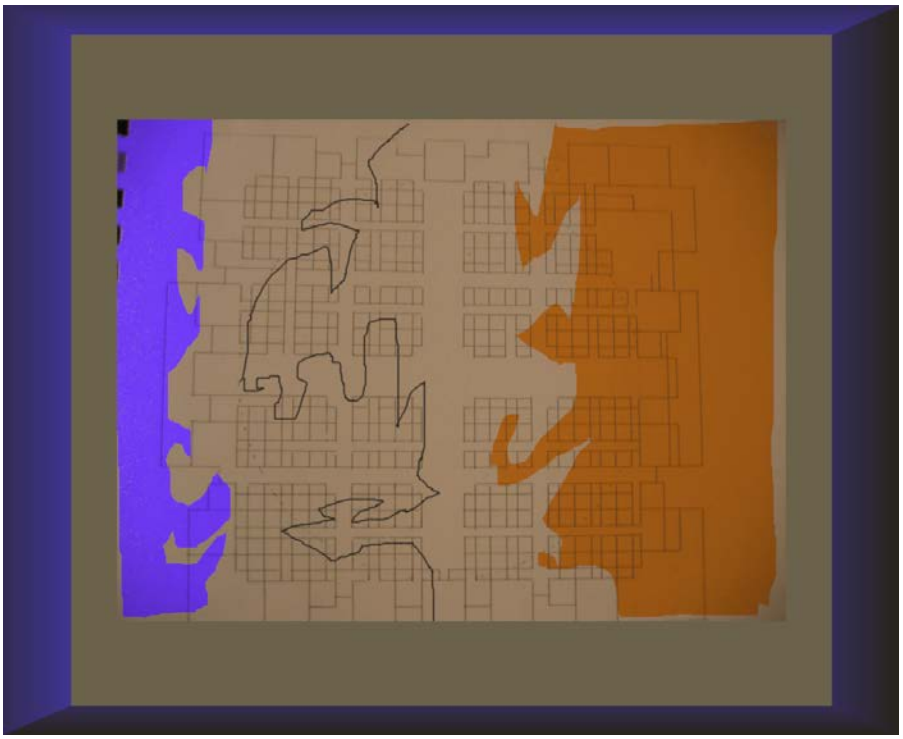


Souillac



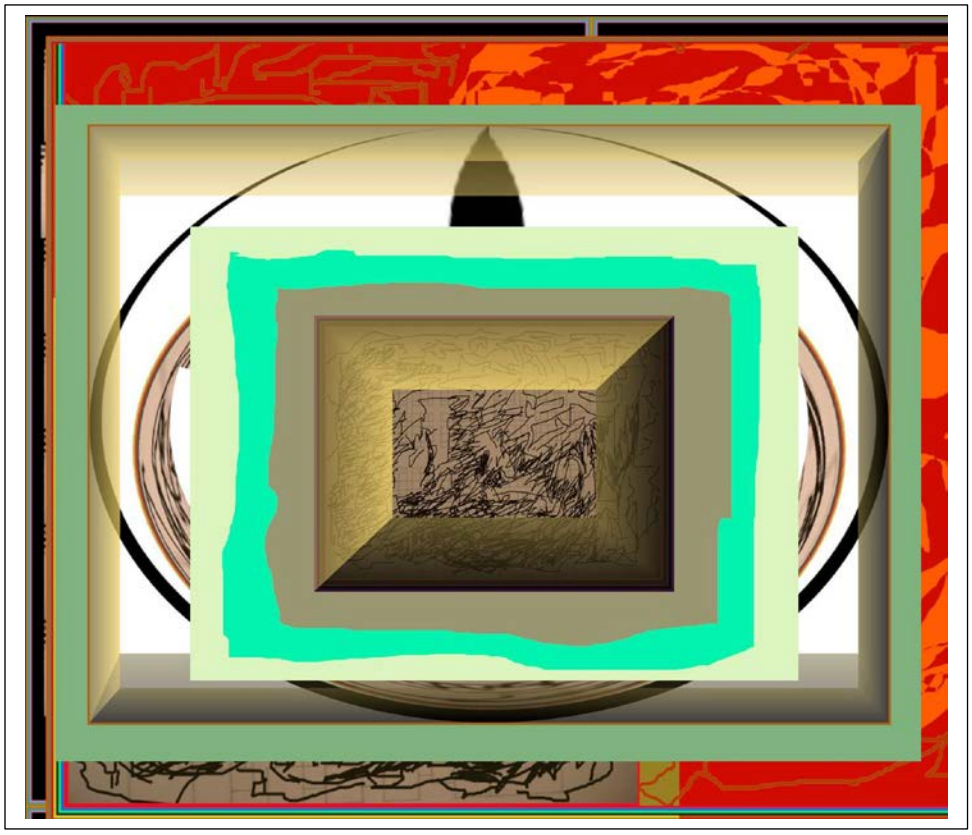
Moissac

St Savain



Fabric of Buttons

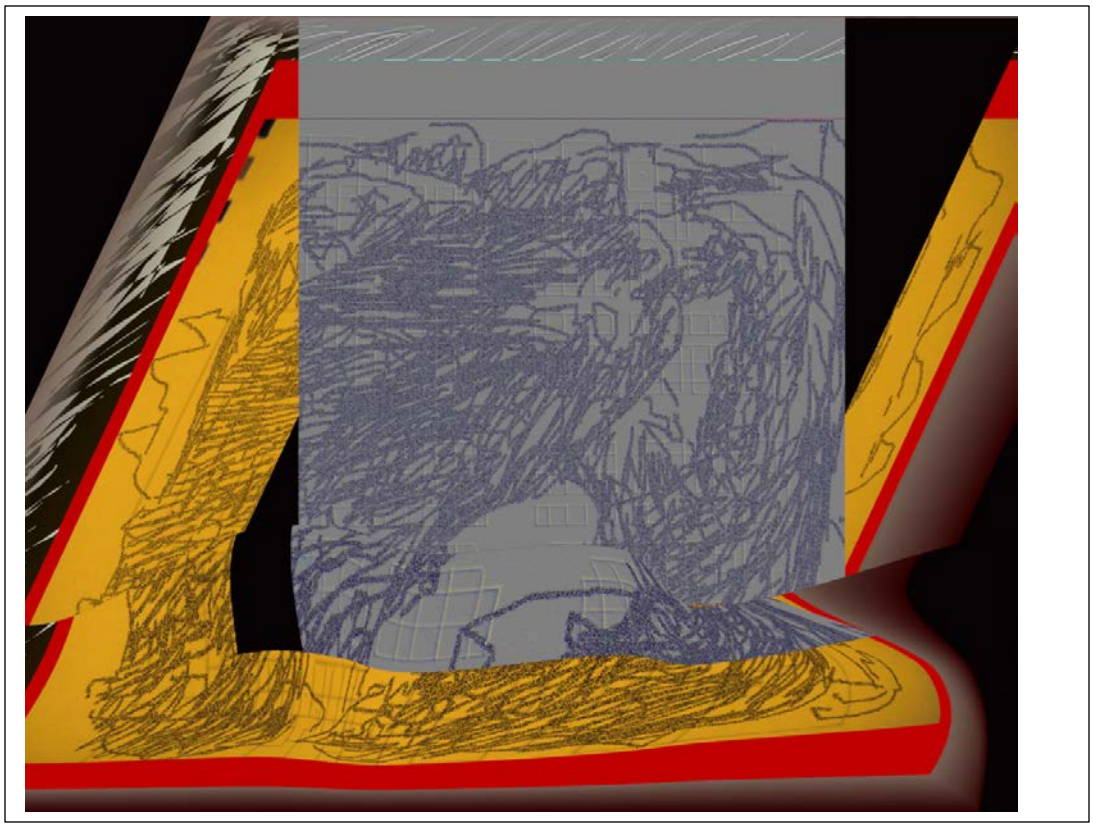
I have extensively used the visual rhetoric of the computer "button" or plaque like form which I develop in plies and cuts of color projection and drawing as carving cyber light… the following series was a kind of summary of realizing that potential in its early stages….



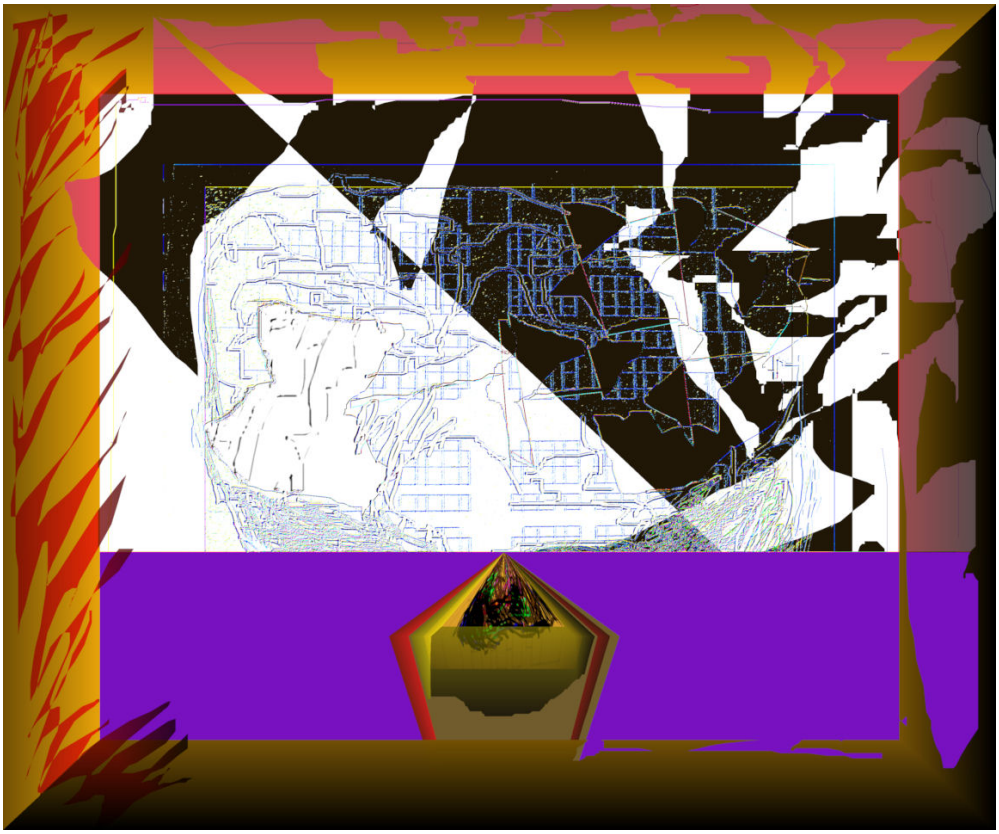
Rhetorical Terms

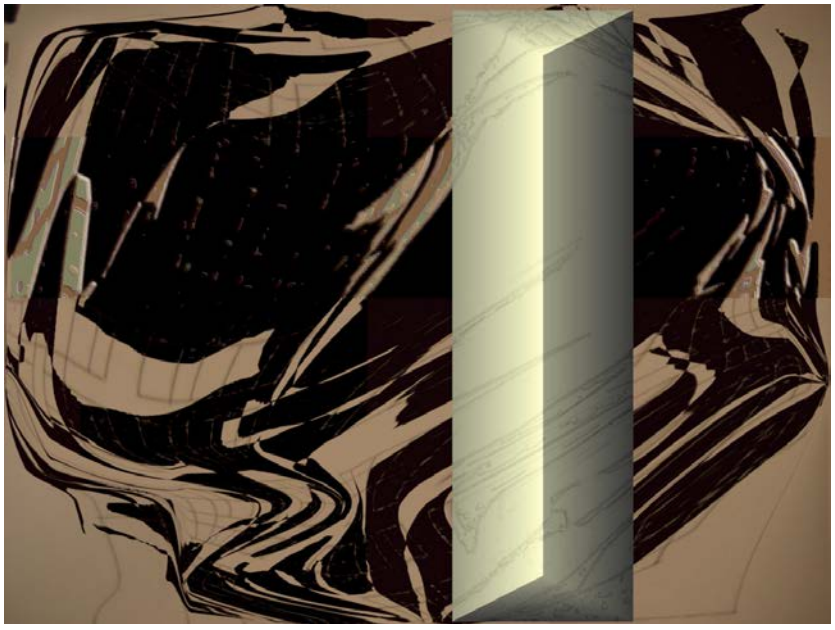
Interest me as providing abstract narrative levels of senses of meaning and visuality that elide as well to a visual rhetoric. Therefore just as I used the names of Romanesque sites, and dictionary architectural terms as catalysts these rhetoric terms I list have also motivated.

Synecdoche (part representing whole- or whole part)



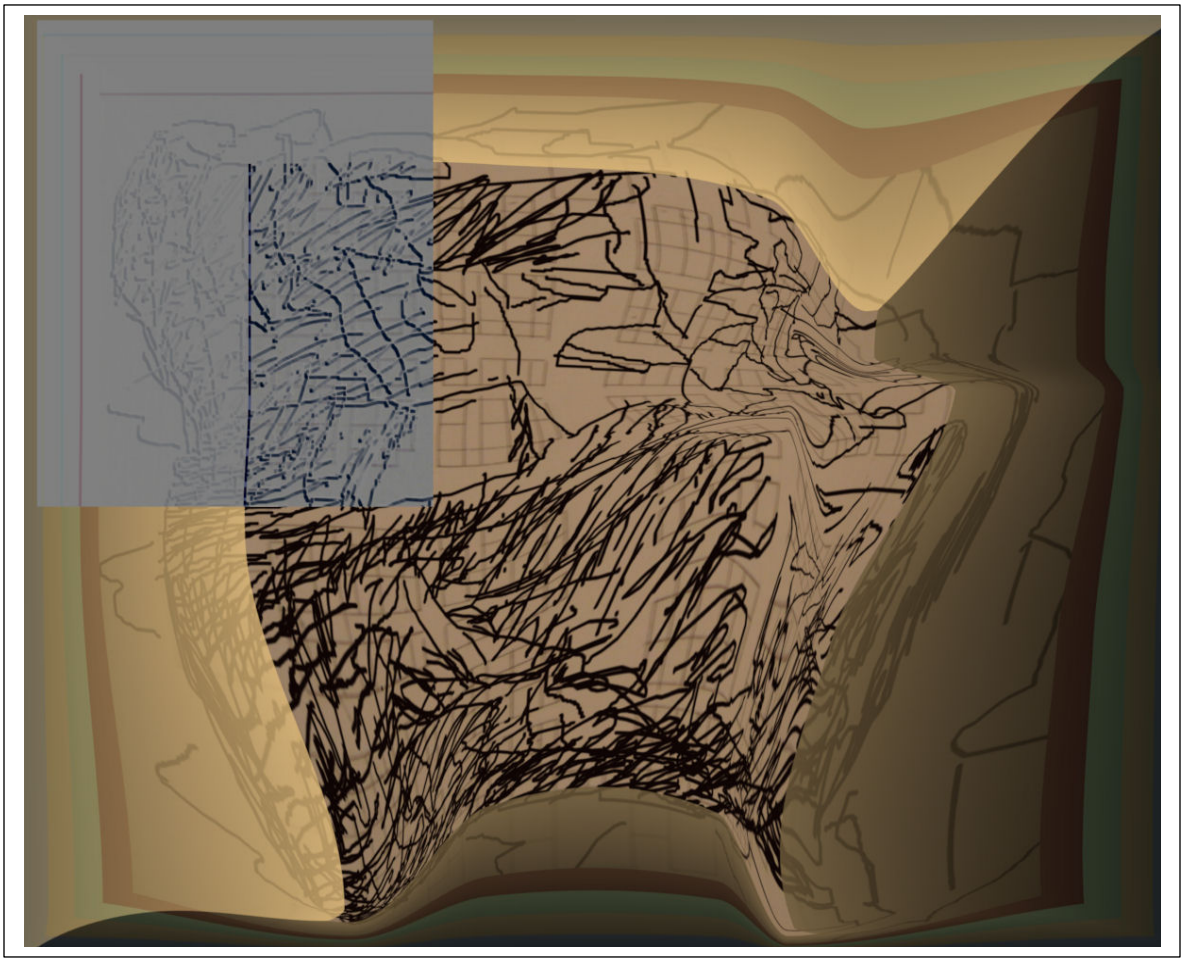
Antanaclasis – use of pun through consecutive stages of its meaning application





Architectural Terms

Such as Pevsnor list in his dictionary are the double trope there of the dictionary link of sound to sense or phronesis as common sense mapped to a concept of architectural forms as conceptual traces or virtual monads of the realm.

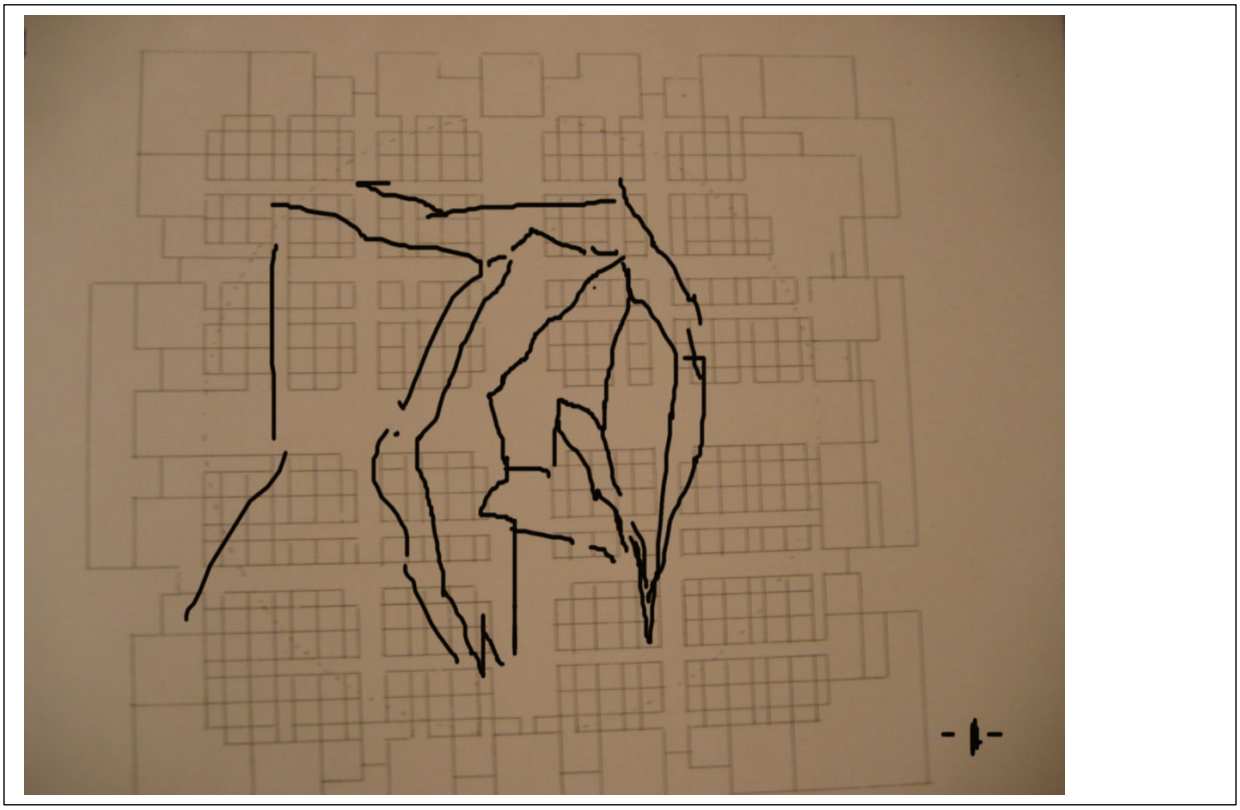


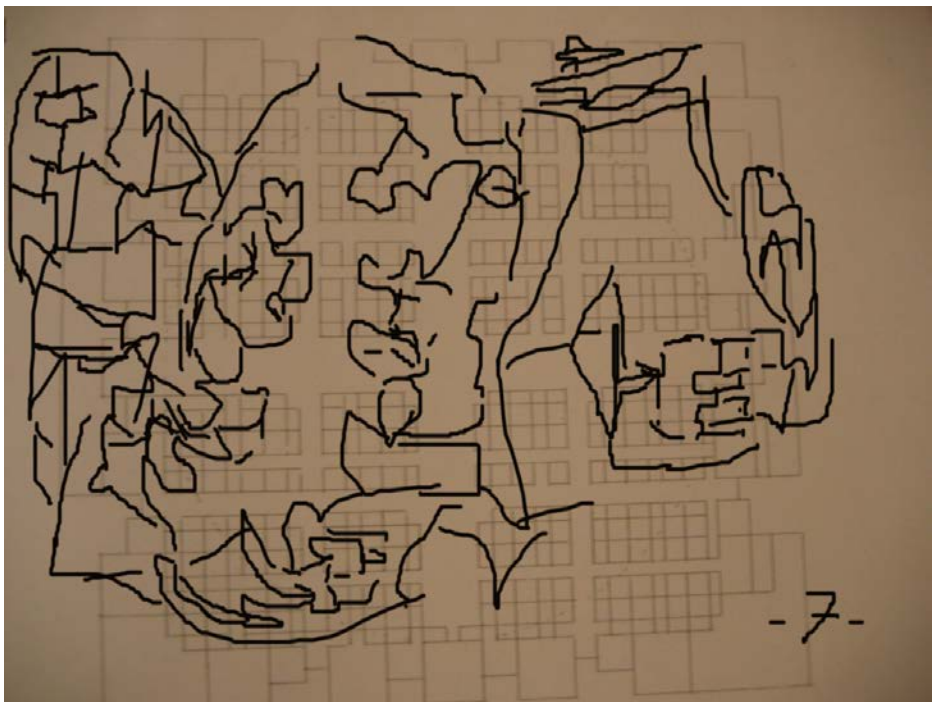
Opus sectile (paving decoration with marble strips)

P'ai lou Chinese decorative arch

Arch Detail as Thought Experiments & Theoretical Objects

I begin with a running vocabulary of architectural forms which I improvise in their generative capacity as joinery forms that trope to information architecture according to their cyber media. From the root sensation in graphic vocabulary these particular drawings are essentially details, a generative version of the idea of the fragment.

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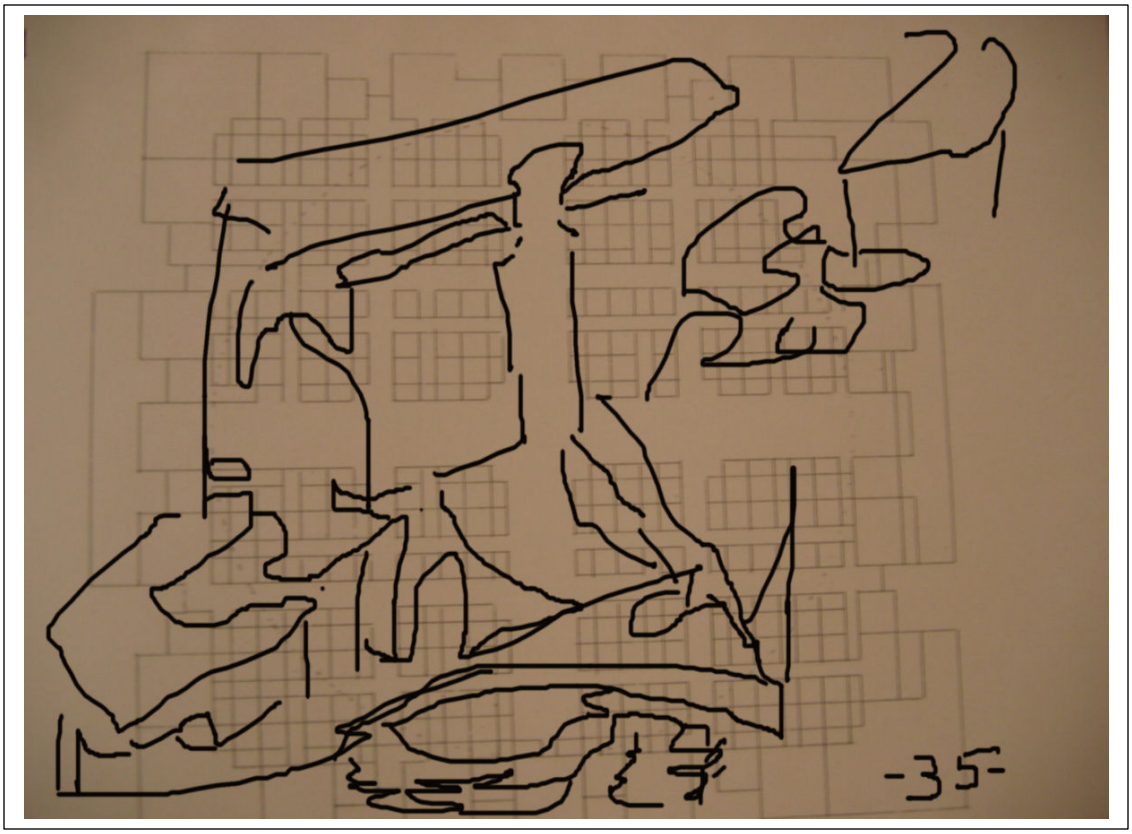
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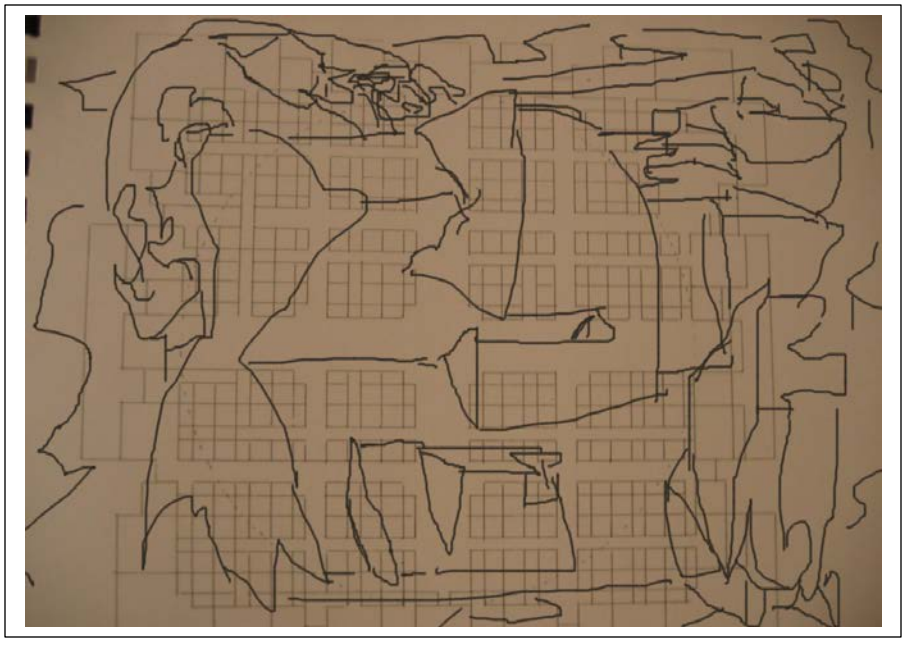
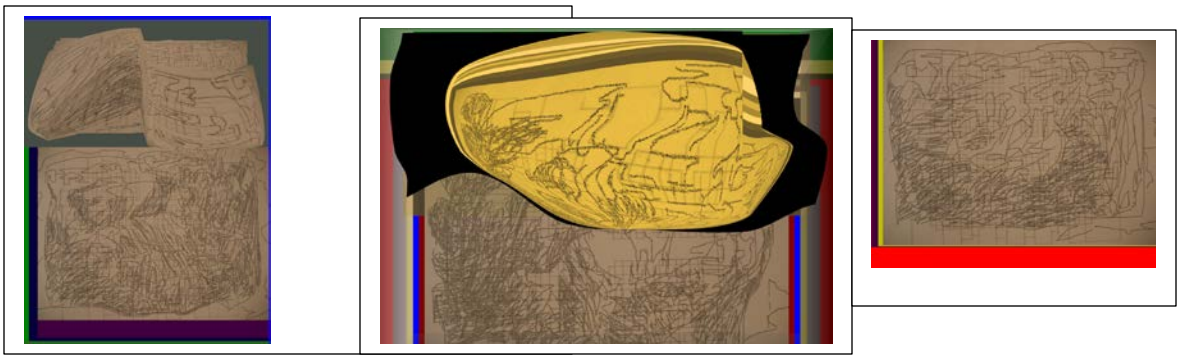
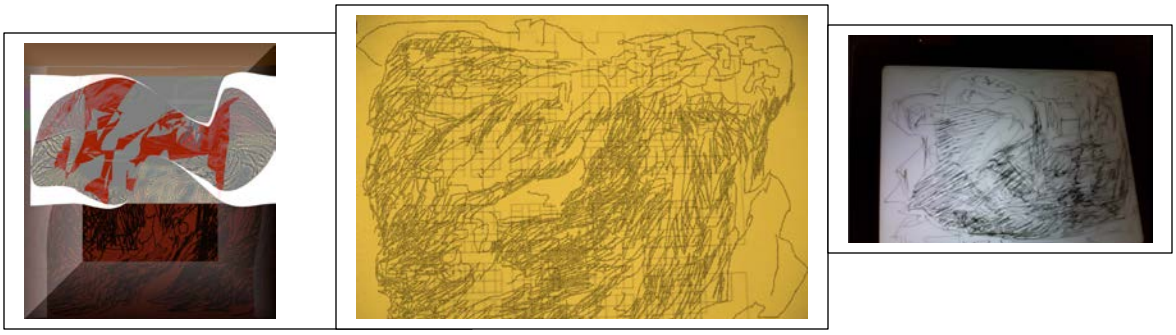
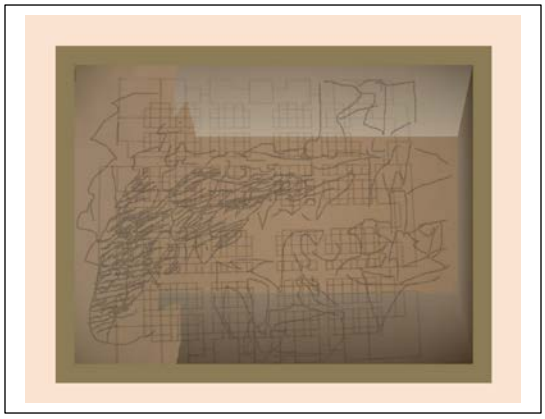


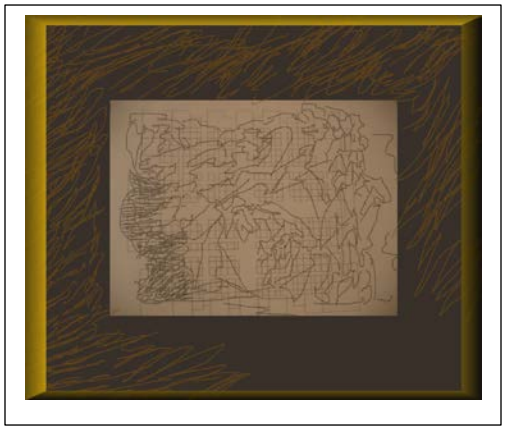
Abracciare

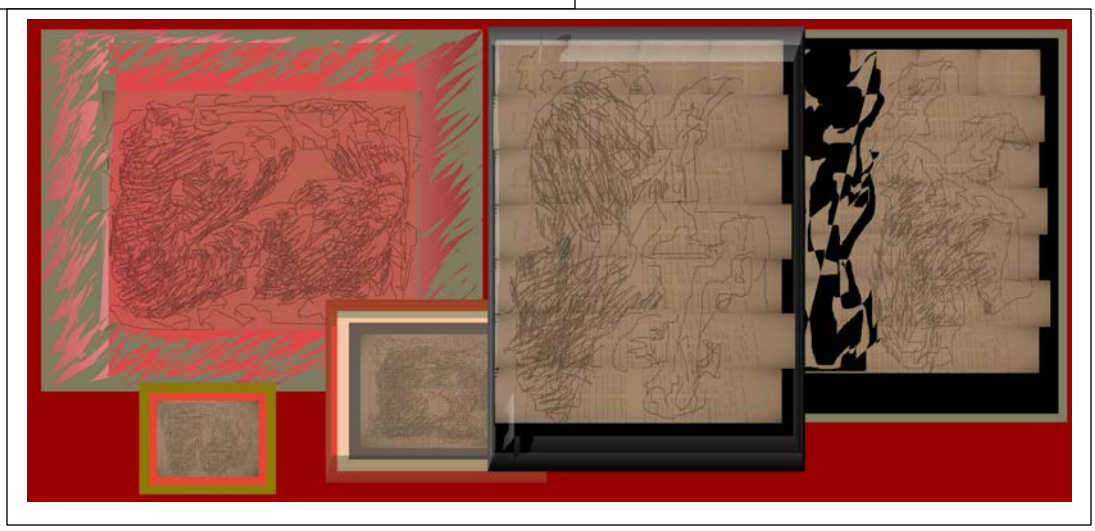
Is a term used by Alberti in relating towards the Paragoned or Renaissance dispute over the priority of senses enlisted by painting and sculpture respectively. The subject of metamorphosis has been studied by Bal in relation to the paragon in the work of Bernini in regards to her own interest in rhetoric as she brings it to the study of narratology. Therefor in my own interests in the narrative levels of abstraction that are shared between verbal and visual rhetoric the term Alberti uses, " Abracciare is very provocatively dense in association- endicios.com defines it as meaning variously caress, cuddle, embosom,clasp,enfold, espouse, hug, include, nestle, press, snuggle or span…because it is linked to braci- arm and its relation to Italian measure of rope around forearm as "cubit" I would define it as meaning measures of approach through sympathy…. The following selection are a kind of VanGorder's VanGorders folio my works variable response to drawing with cyber light informed by a graphic cryptology in a state of metamorphosis through the permutations of a butterfly joint and its hour glass inversion…. Which I will title here "Abracciare"…

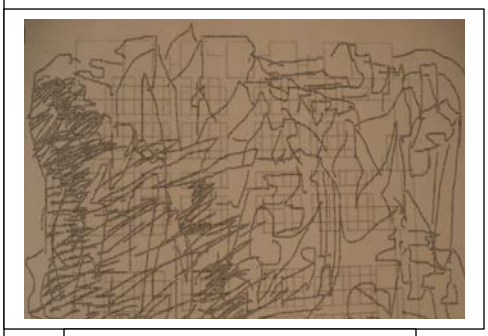


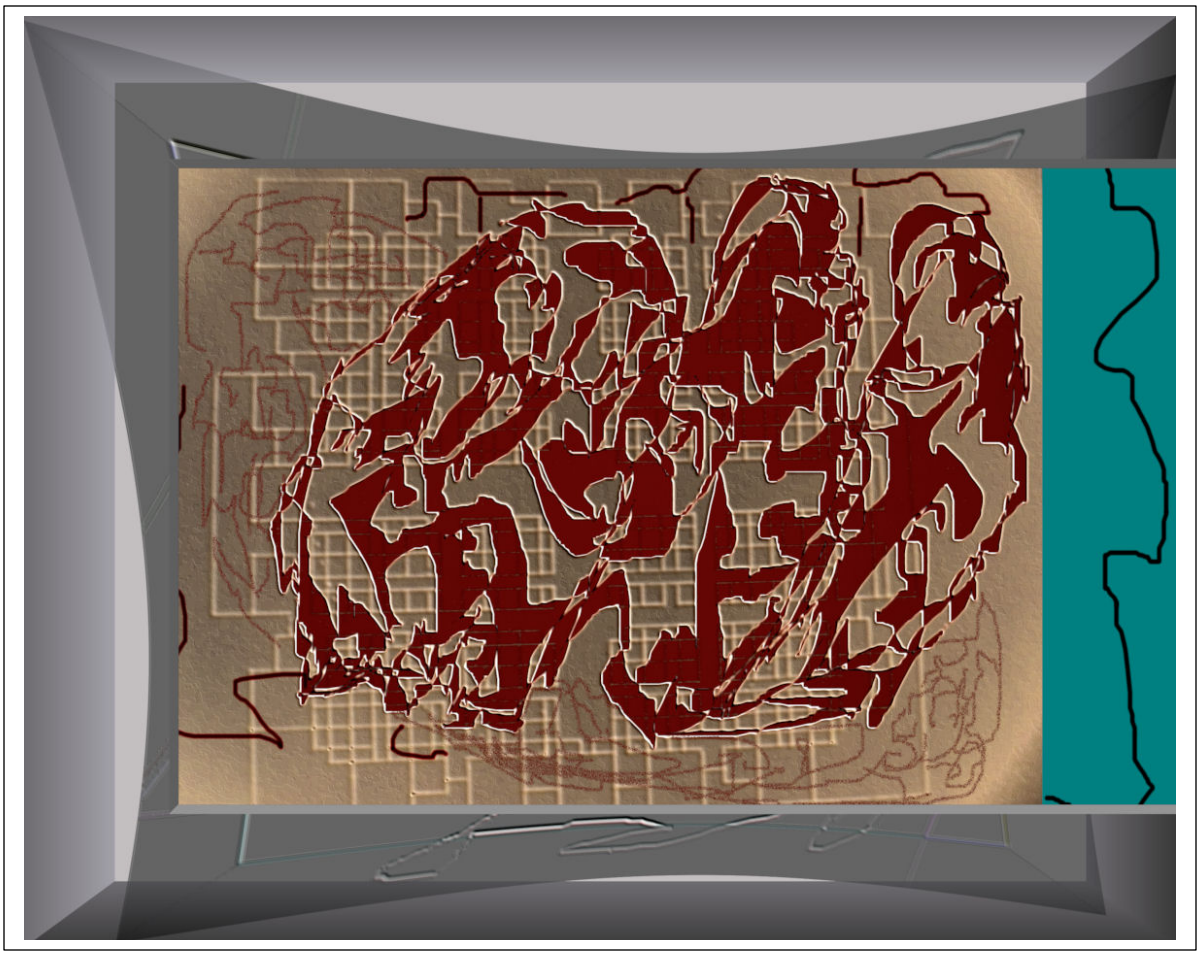


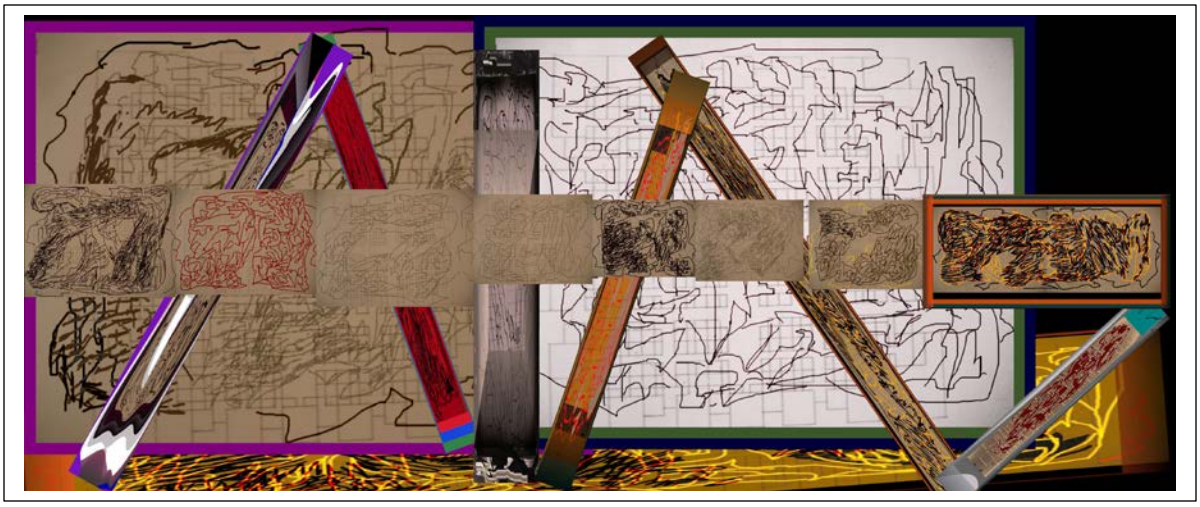


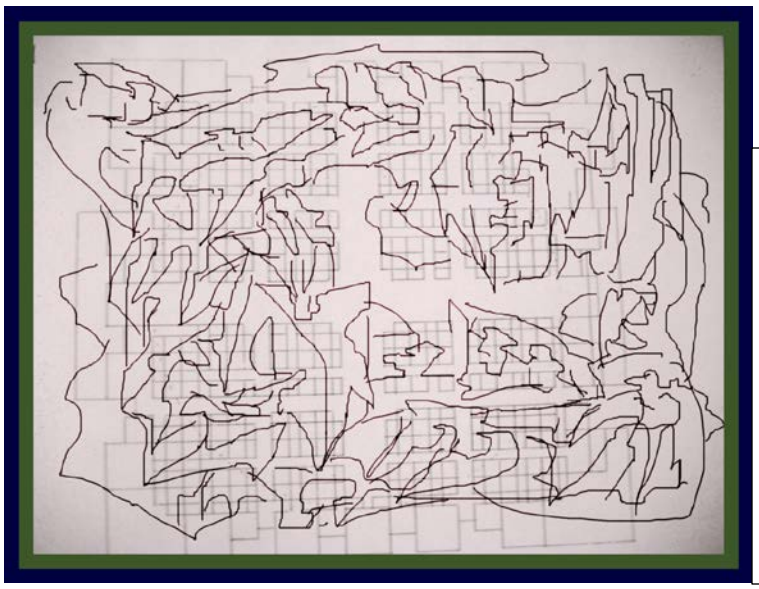


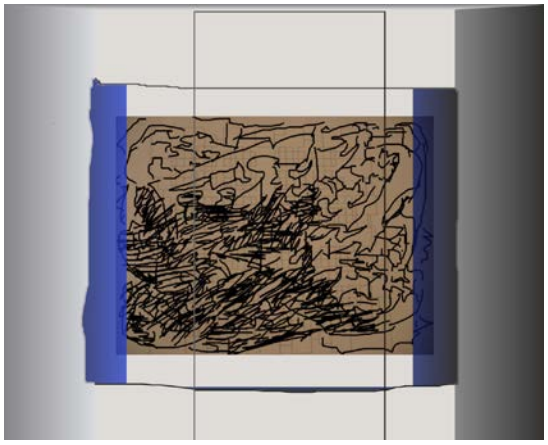












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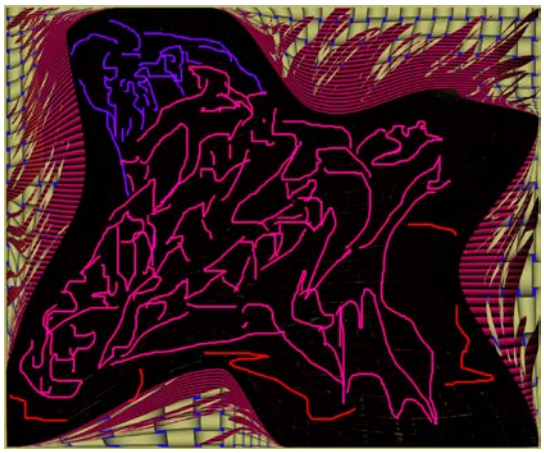

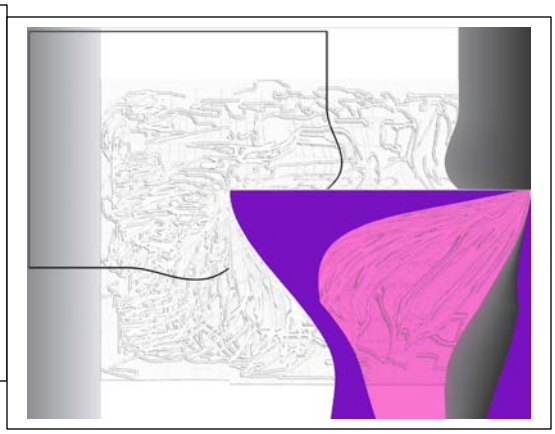

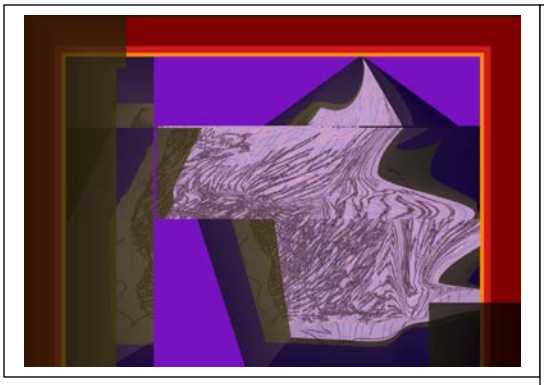

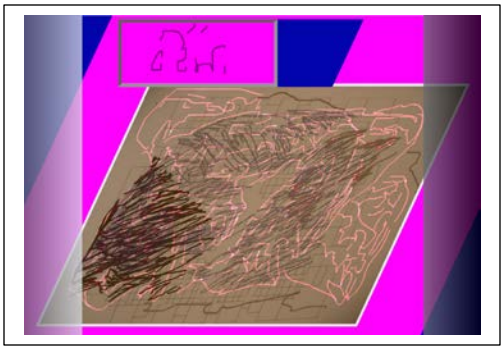

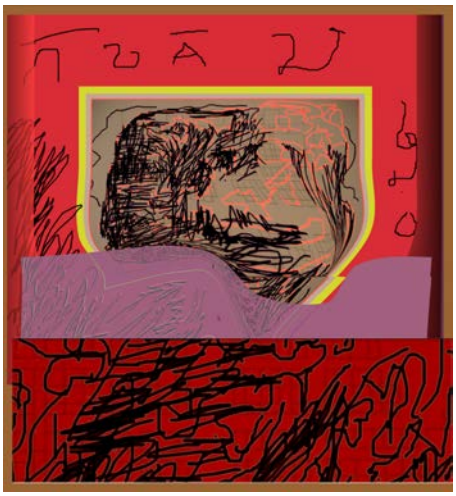

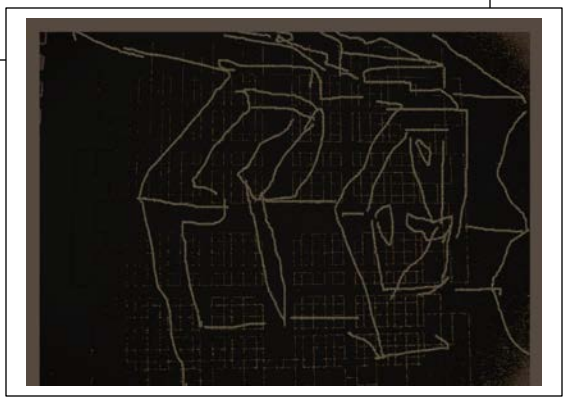

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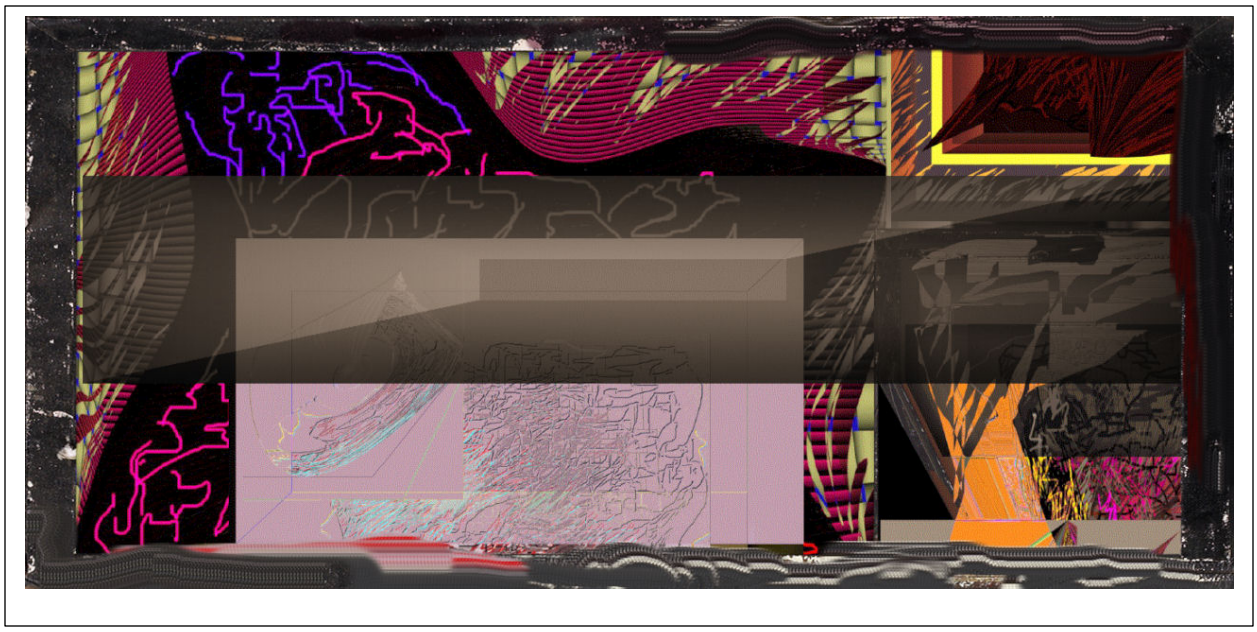

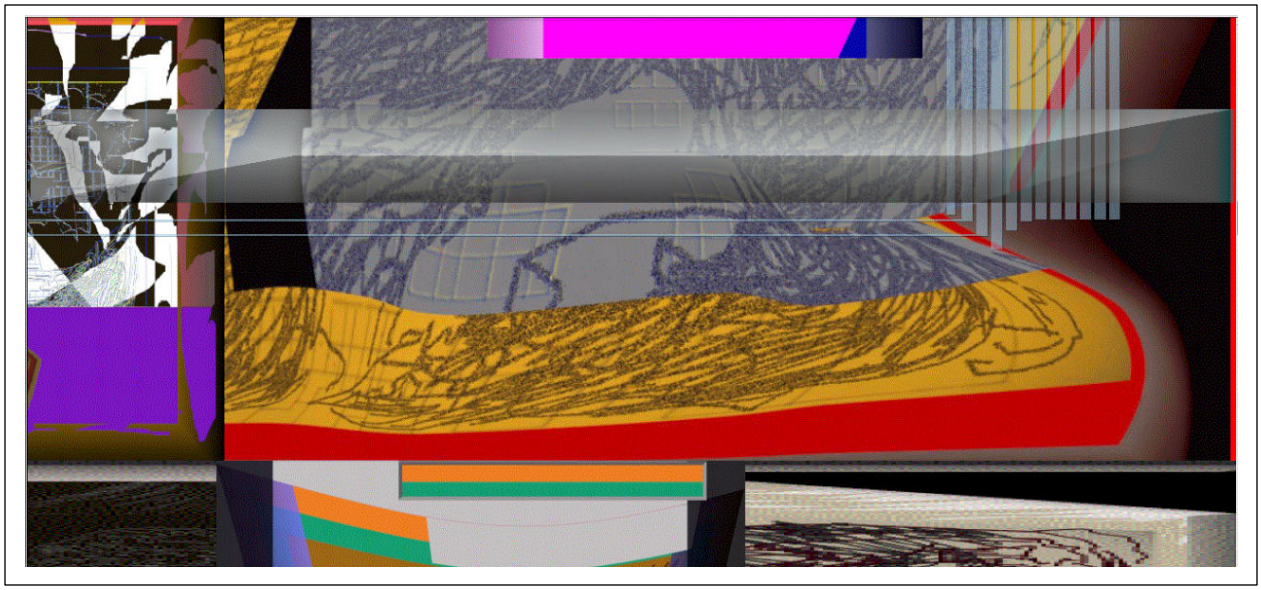

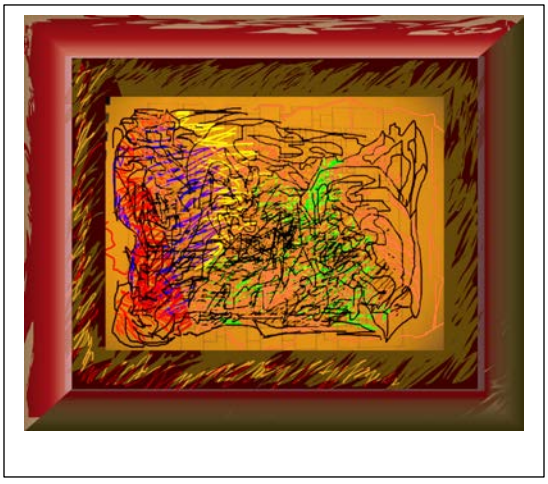

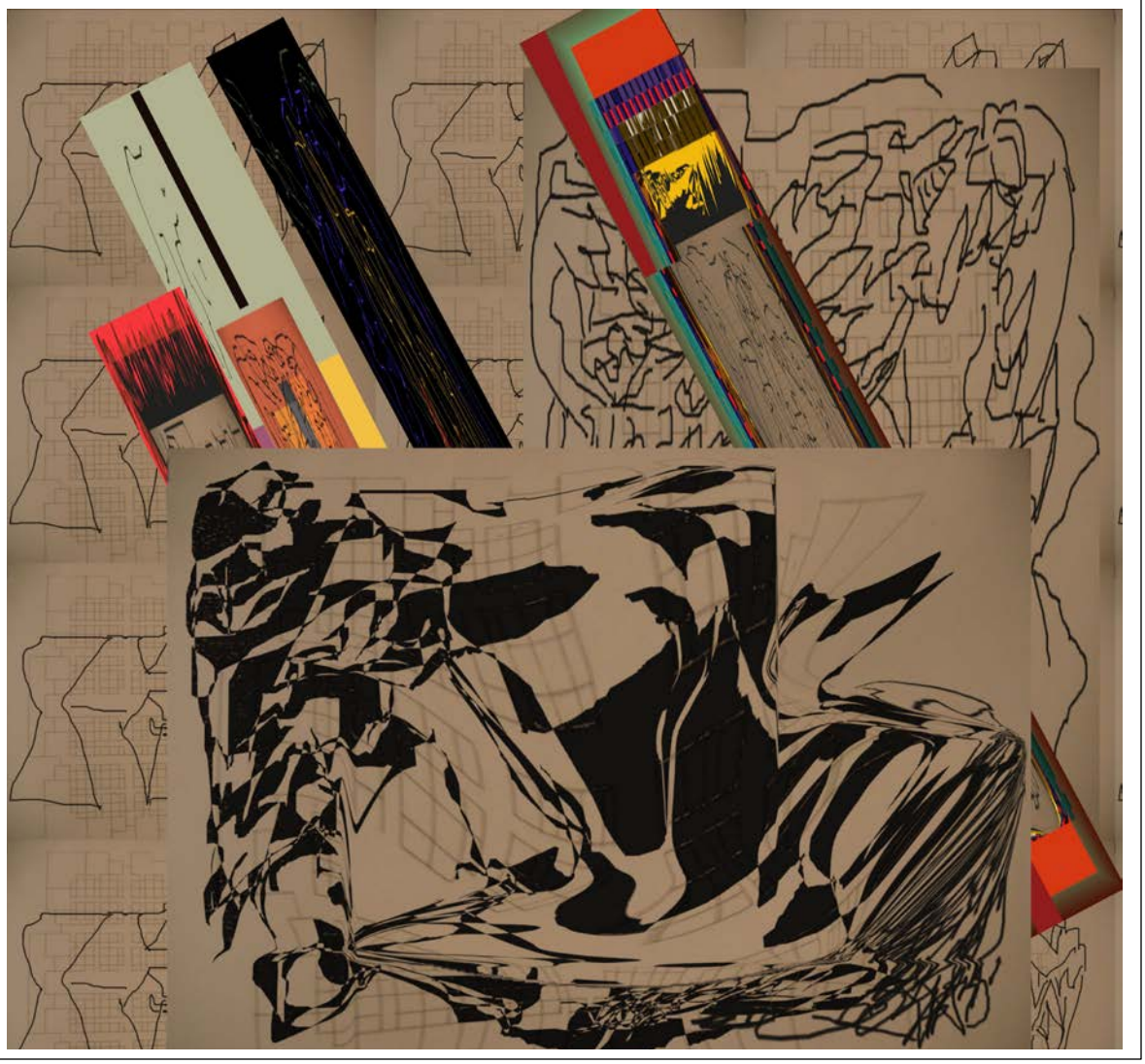

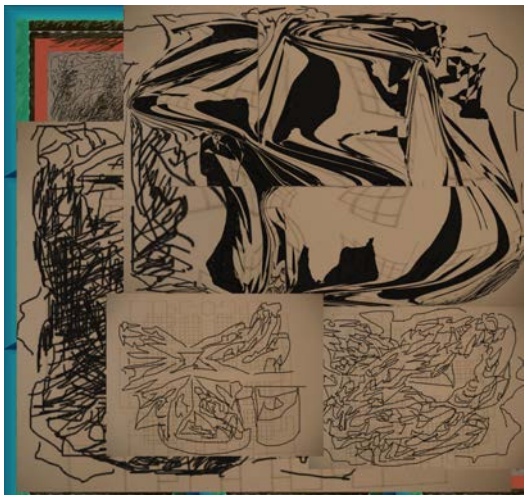

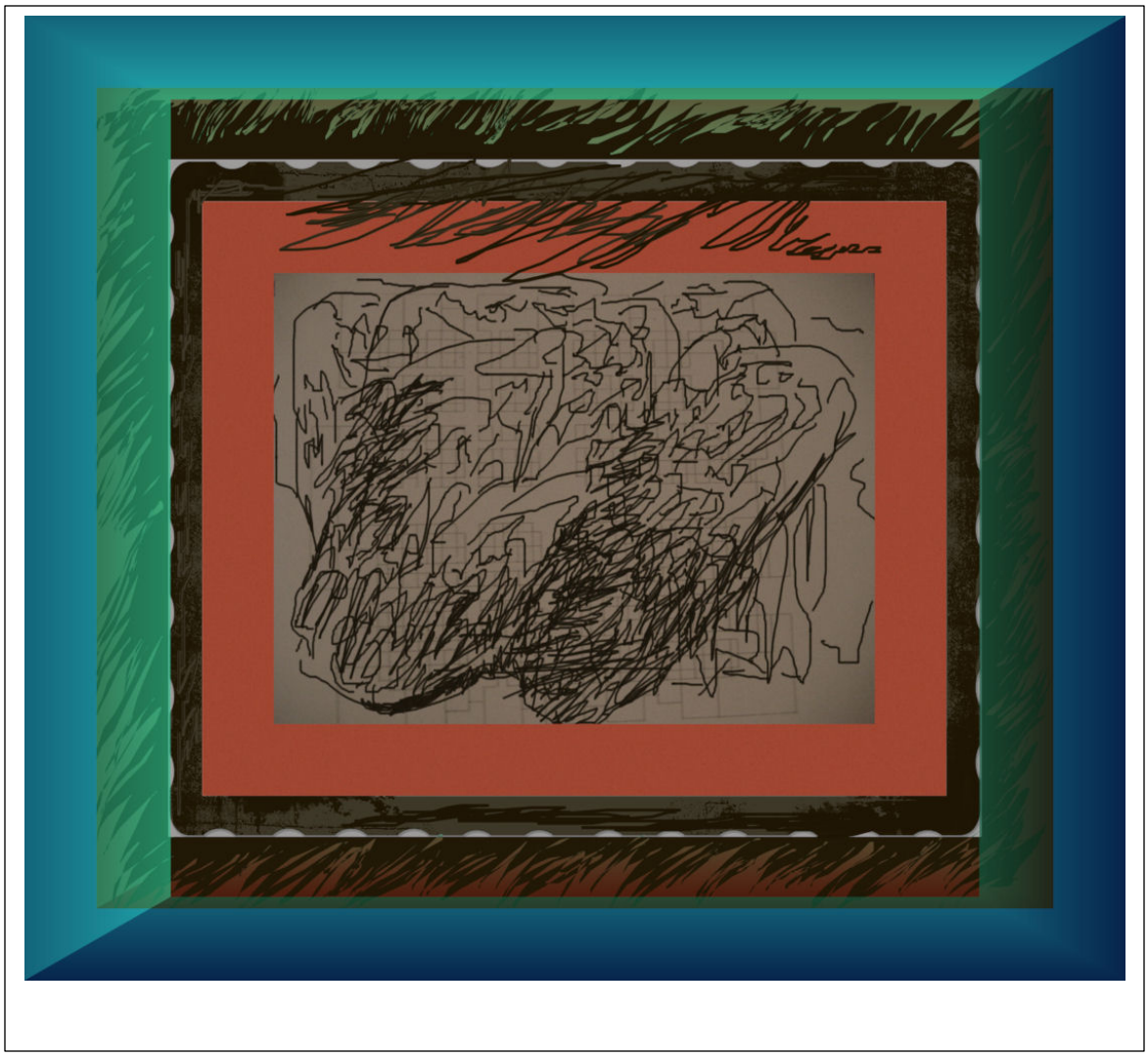

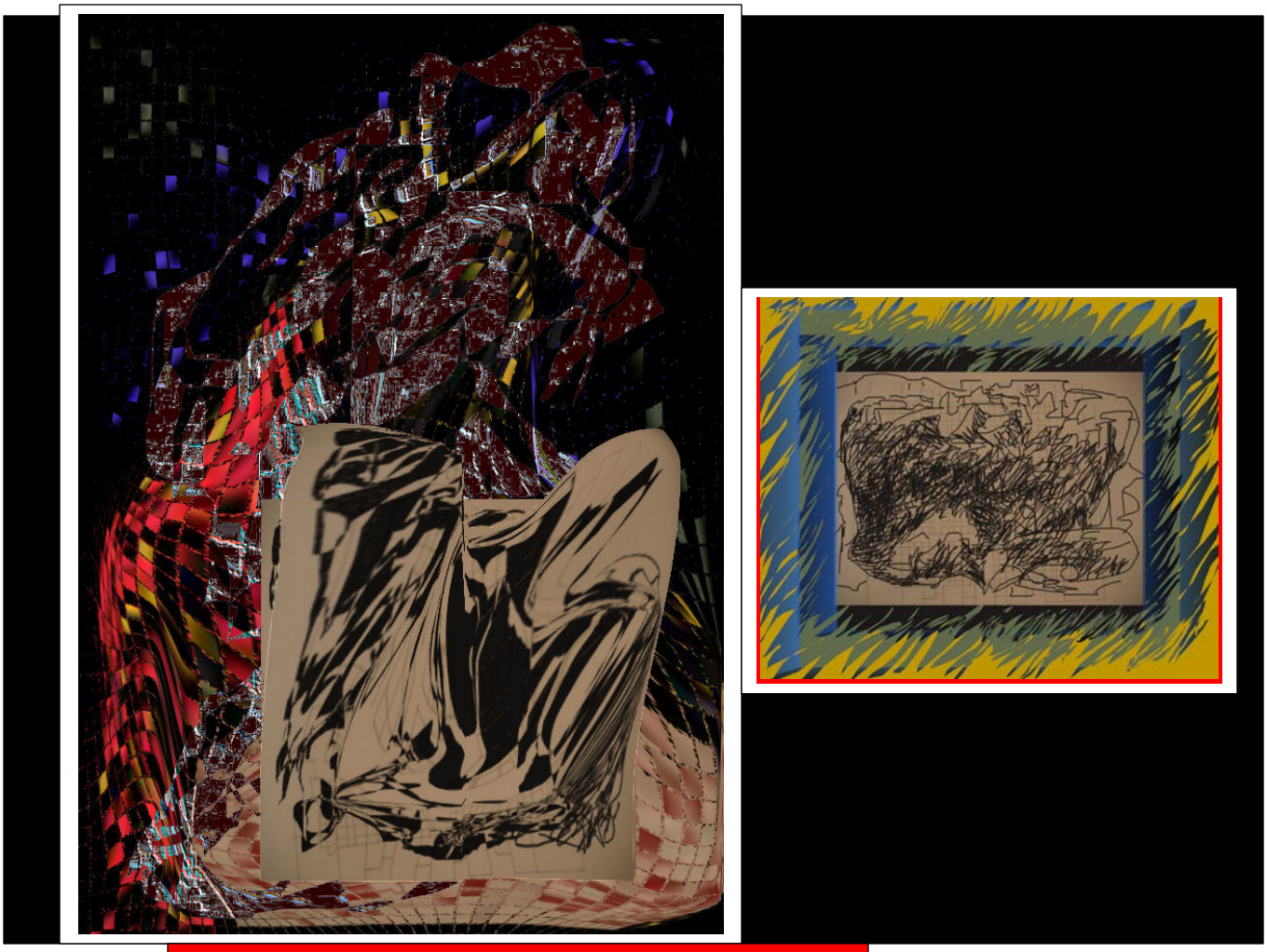

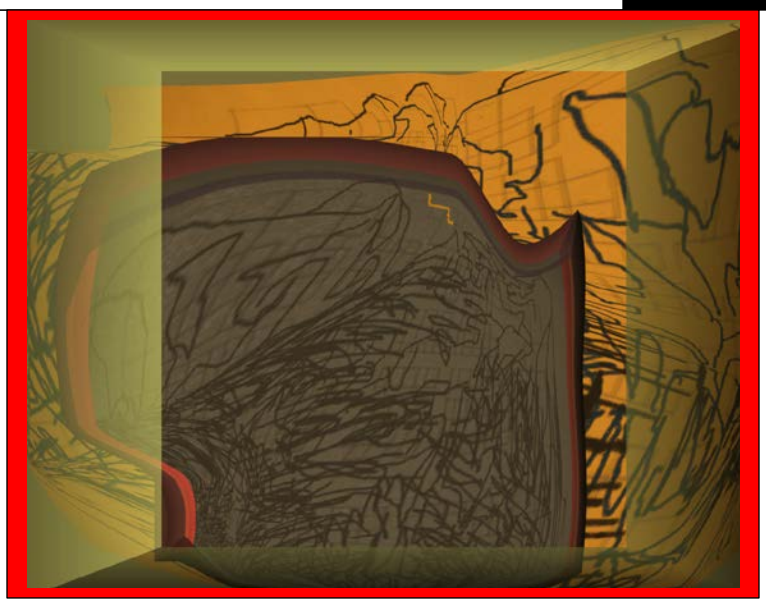

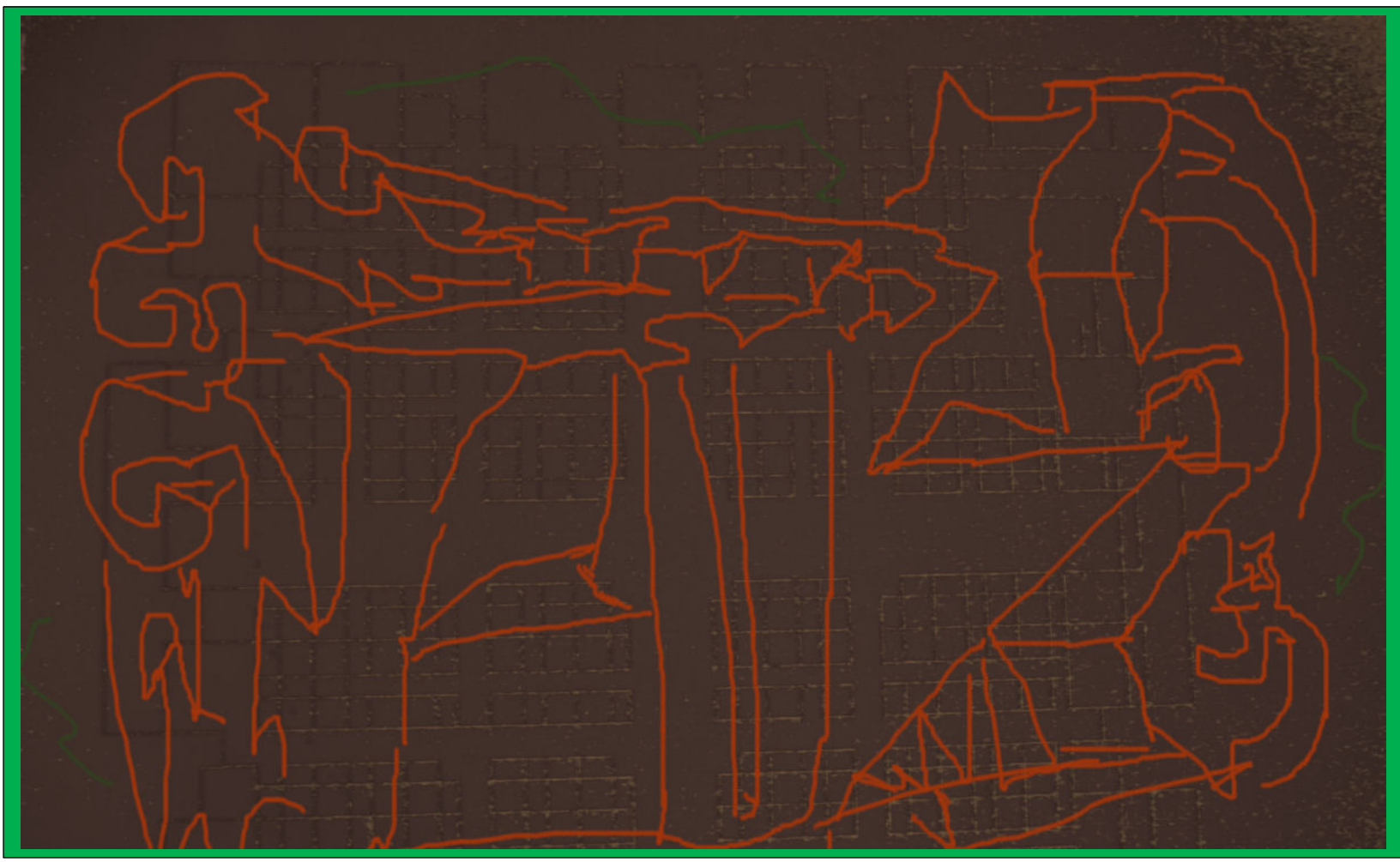

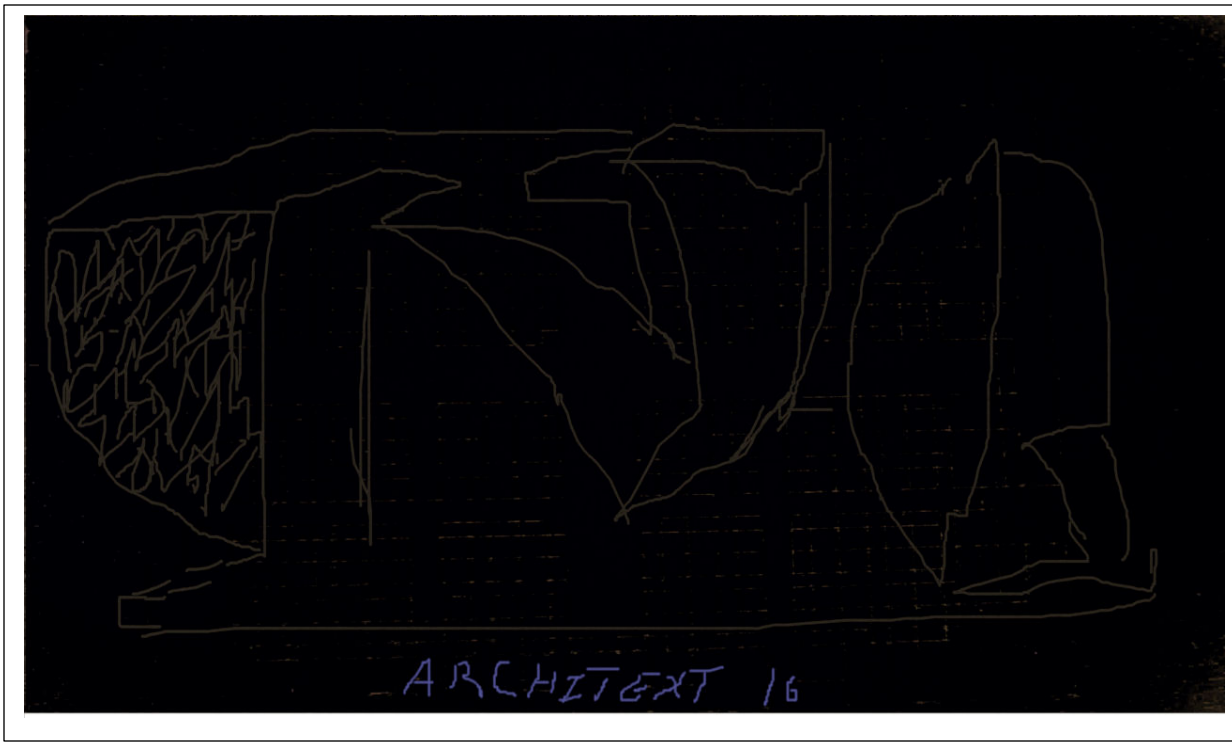
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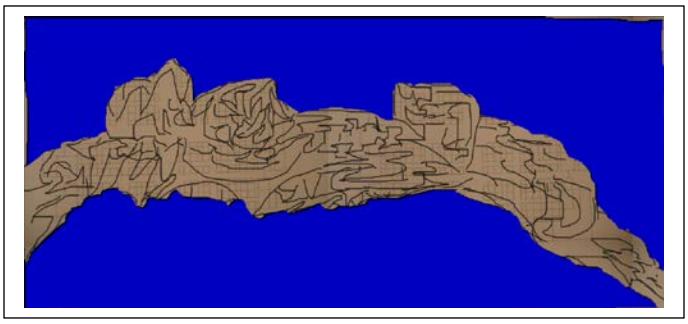

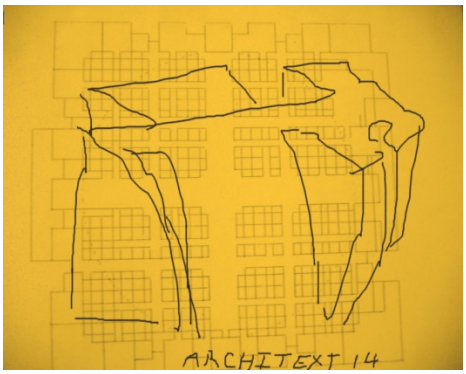
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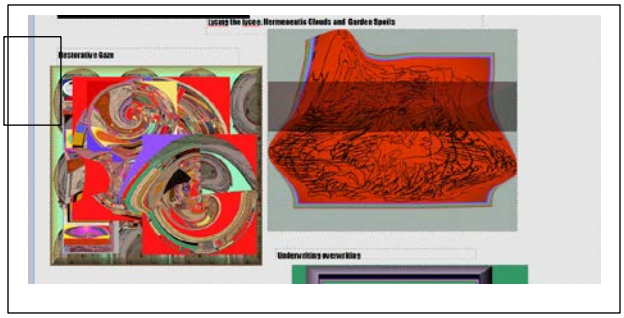
ARCHITEXT 11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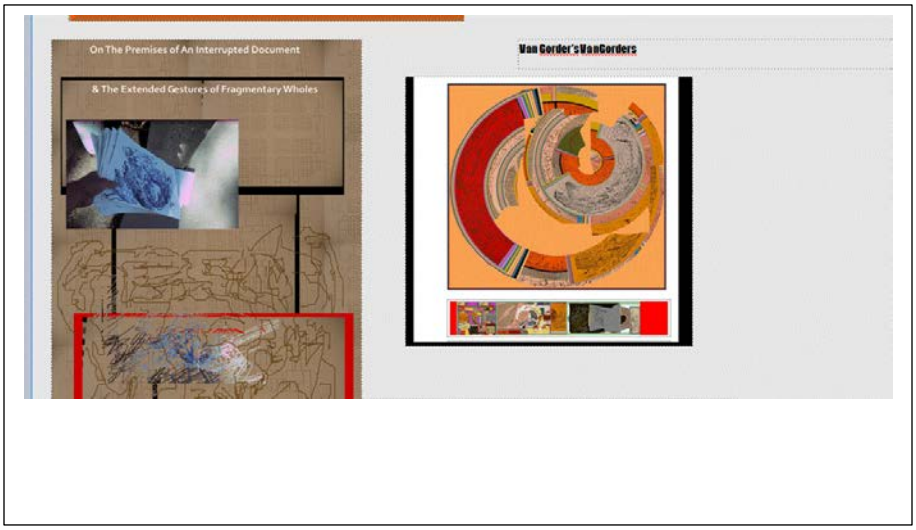
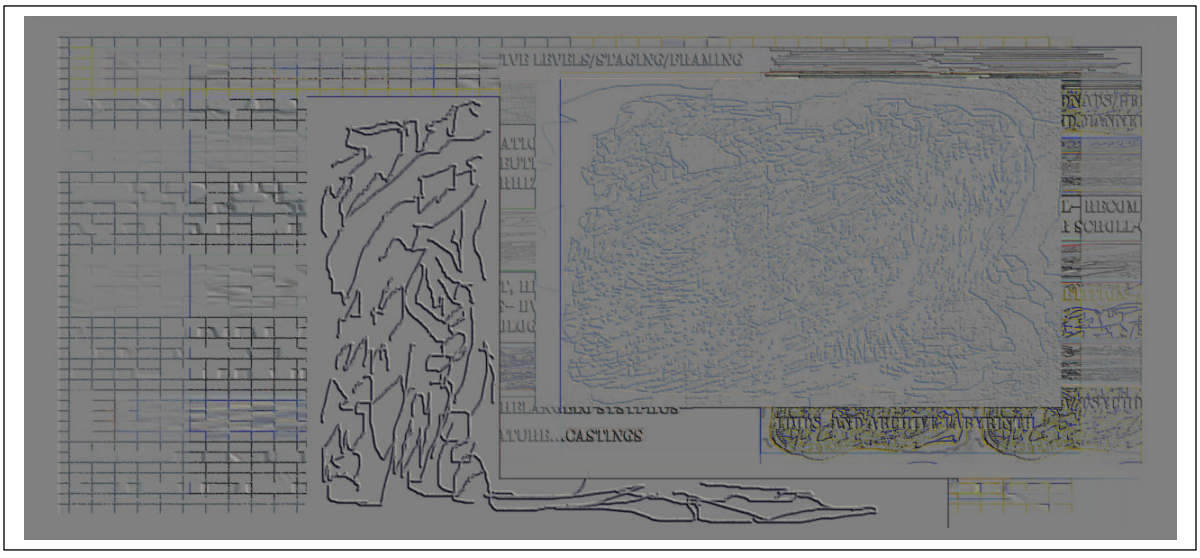
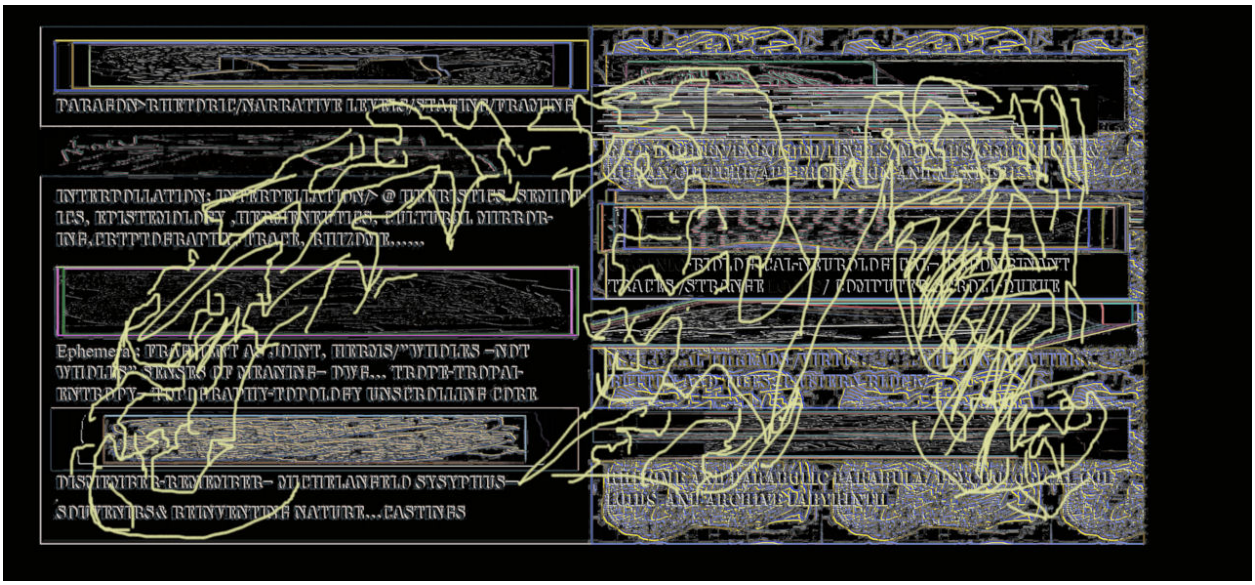
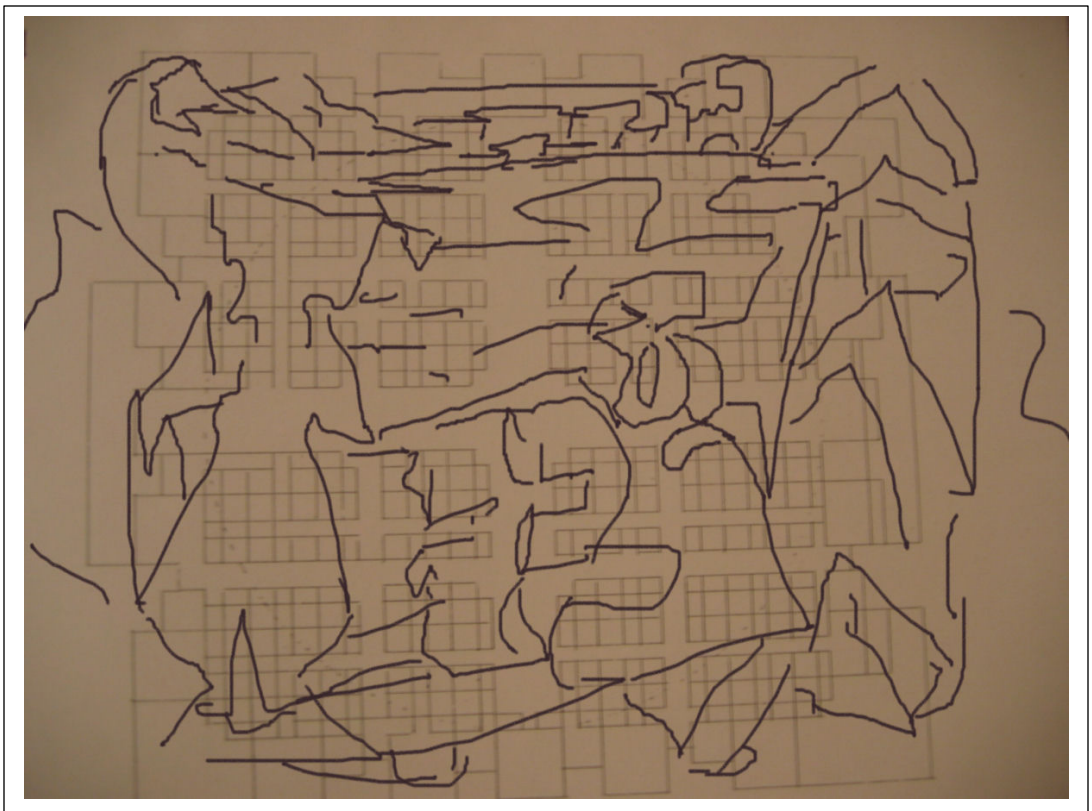
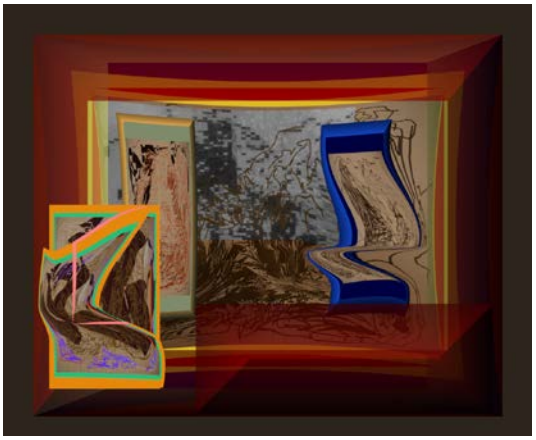
Restorative Gaze
Underwriting overwriting

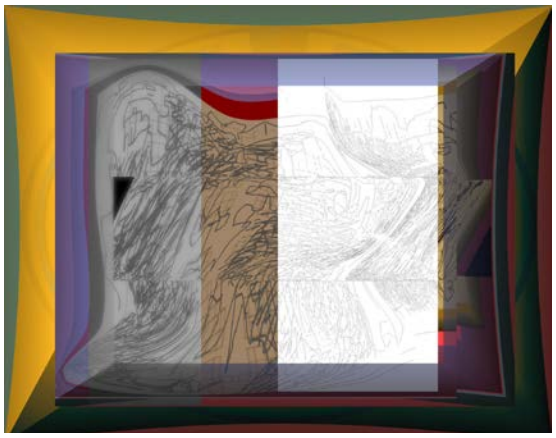

On The Premises of An Interrupted Document
& The Extended Gestures of Fragmentary Wholes
Van Gorder's VanGorders

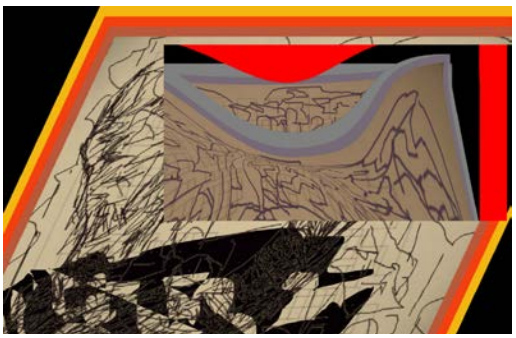

CASTINGS

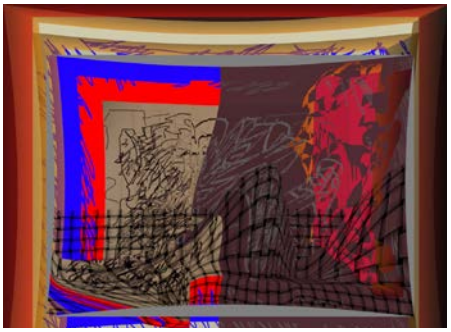

PARAFON>RHETORIC/NARRATIVE LEVELS/STAFINF/FRAMINF
INTERPOLLATION: INTERPELLATION/> @ HERISTICS, SEMIDI-
ICS, EPISTEMOLOGY ,HERMENEUTICS, CULTURAL MIRROR-
INF,CRYPTOGRAPHY,TRACE, RHIZOME.....
Ephemera: FRAGMENT AS,JOINT, HERMS/"WHOLES –NOT
WHOLES" SENSES OF MEANINF– DWF... TROPE-TROPAI-
ENTROPY– TOPOGRAPHY-TOPOLOGY UNSCROLLINF CORE
DISMEMBER-REMEMBER– MICHELANGELO SYSYPHUS–
SOUVENIRS& REINVENTINF NATURE...CASTINFS
TRACES /STRONGE / COMPUTER/ SCROLL-QUEUE
LOIDS ANI ARCHIVE LABYRINTH

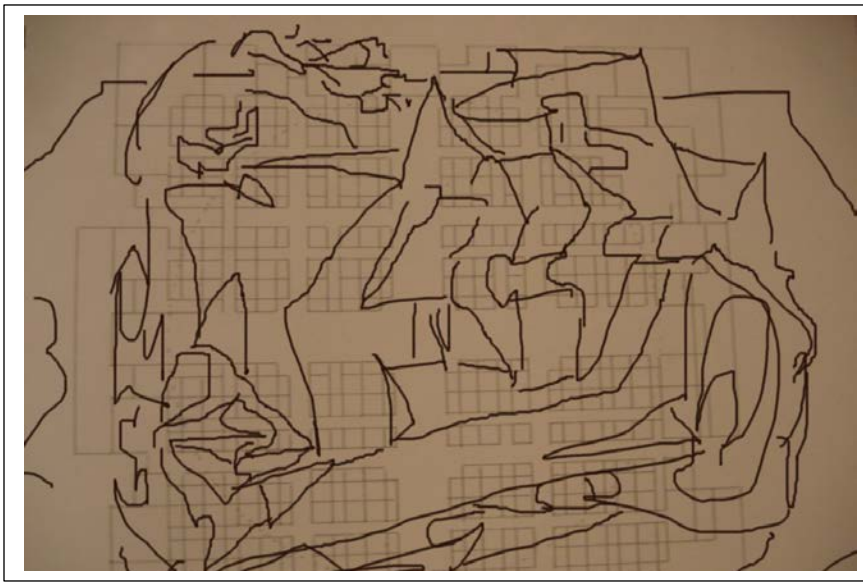


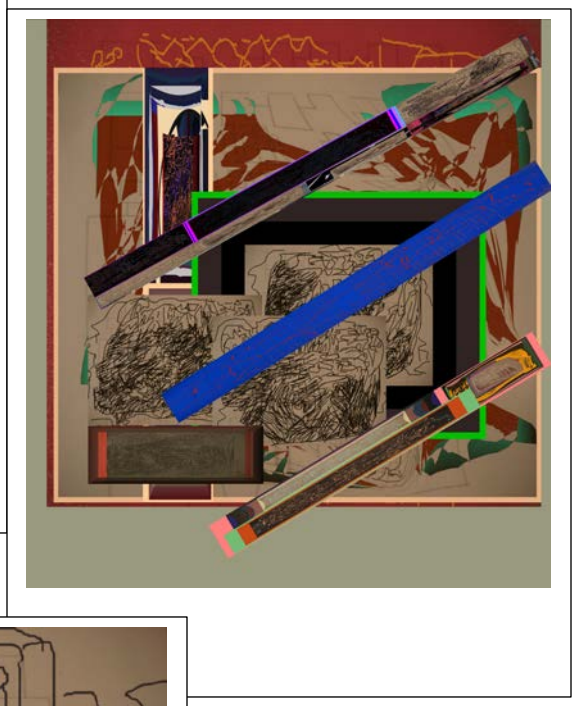


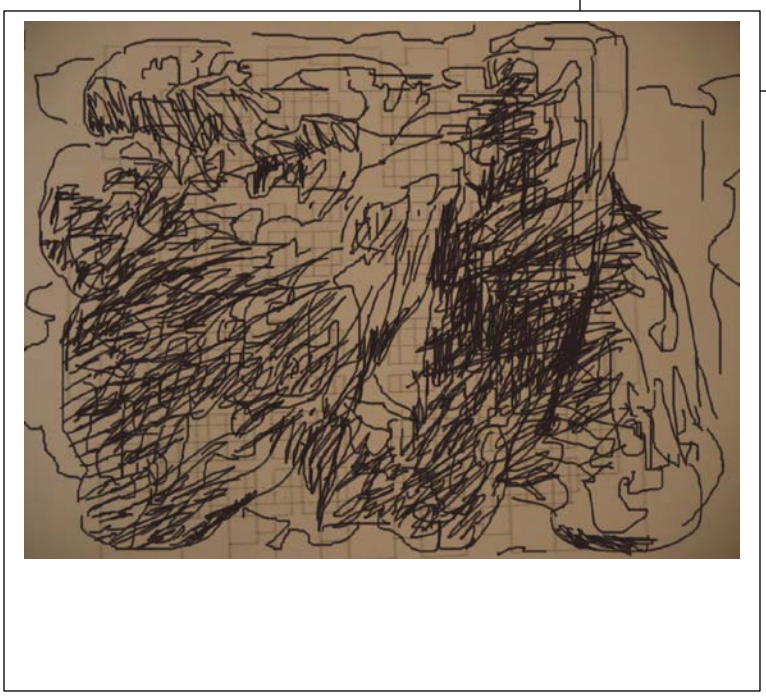


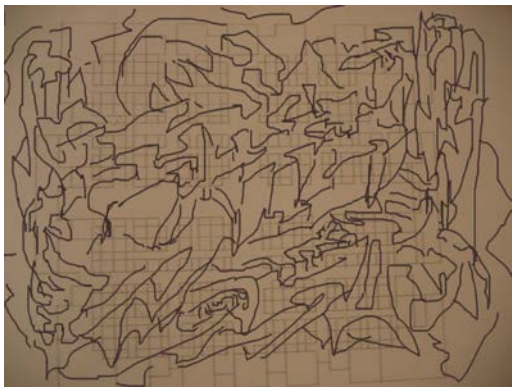


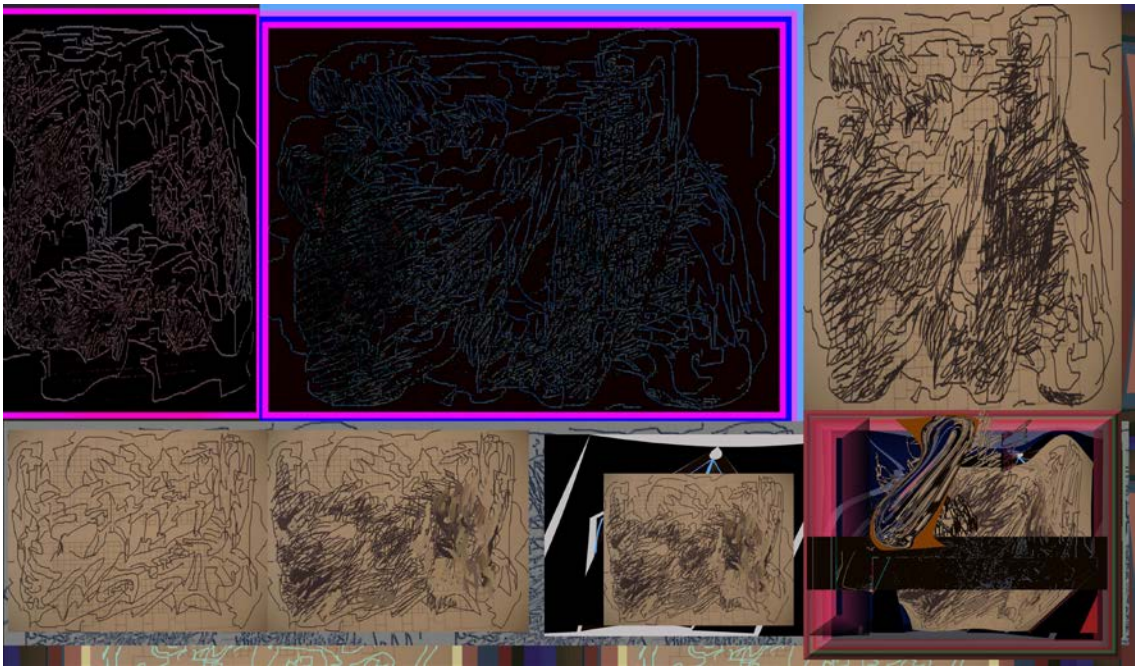


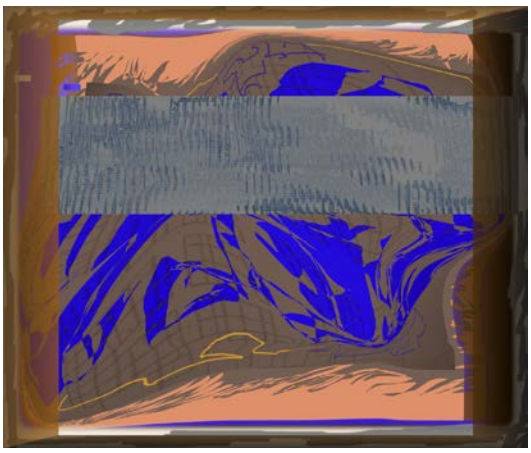


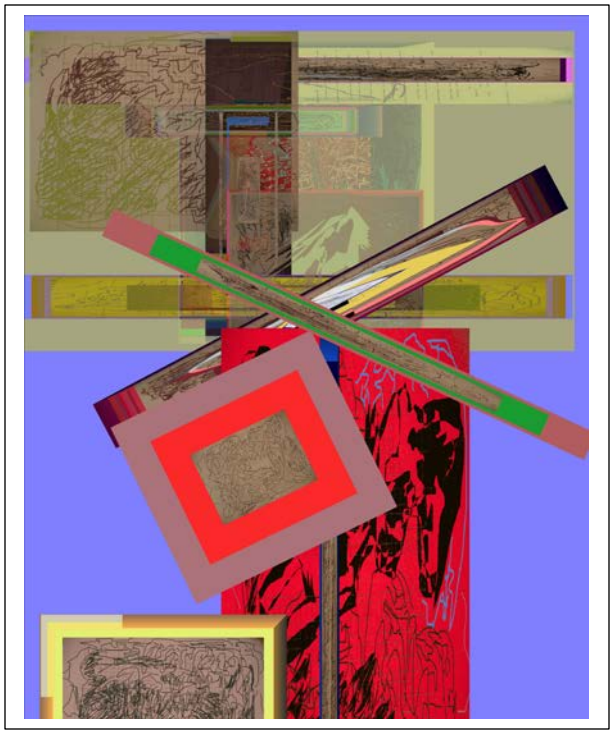


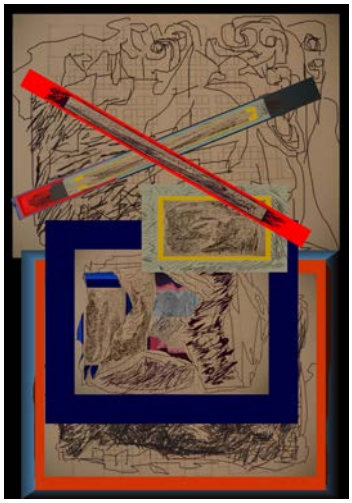


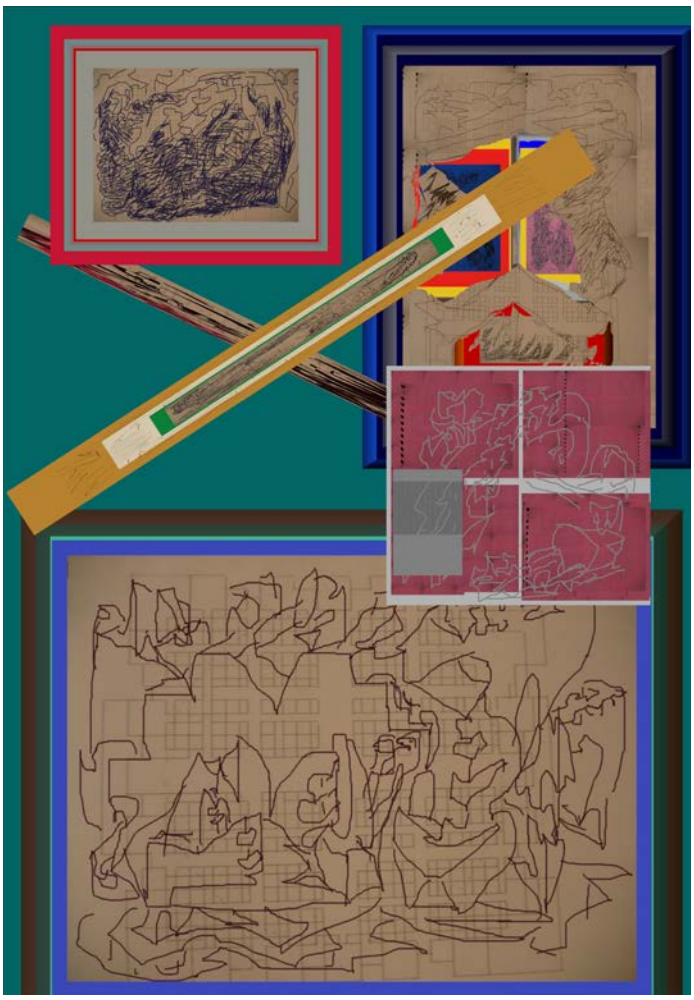


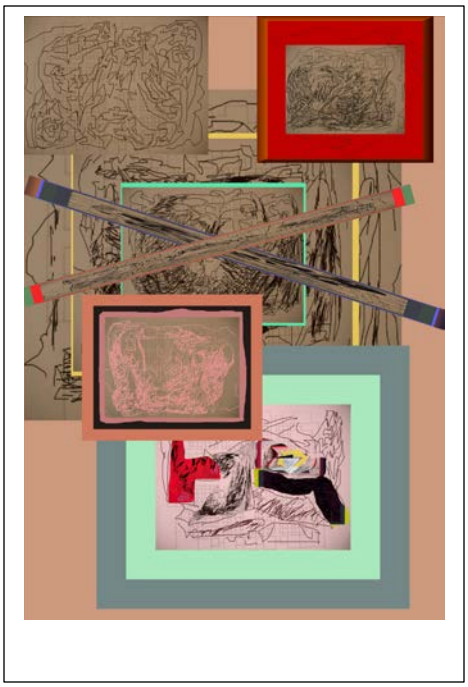


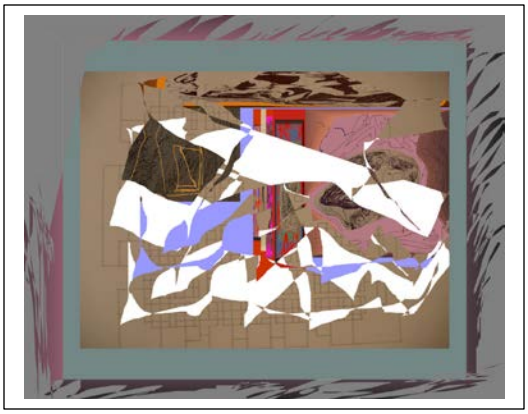


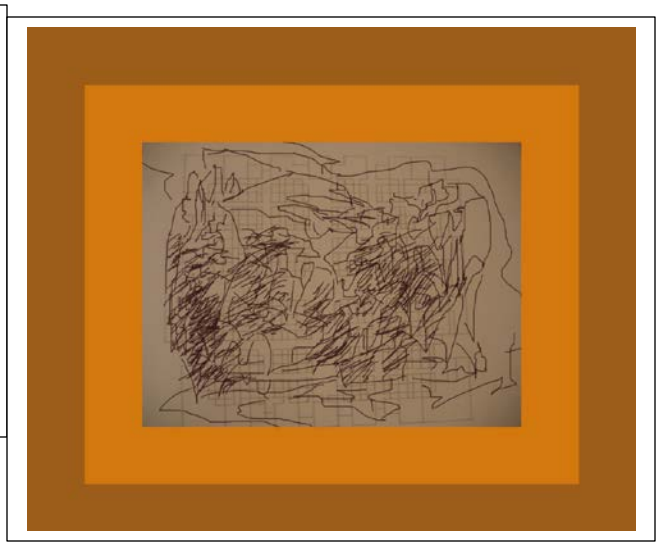


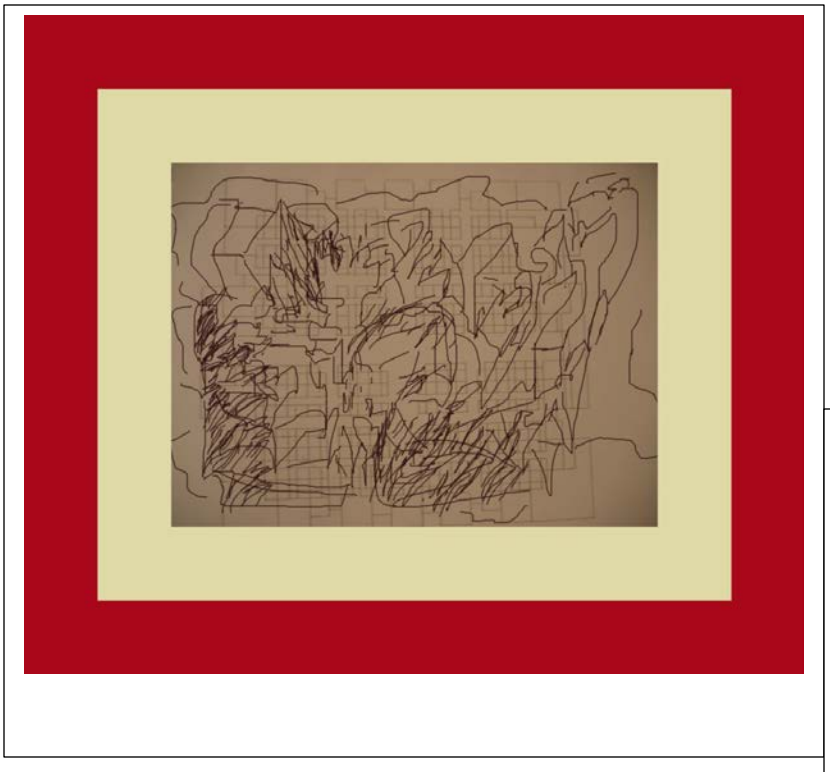


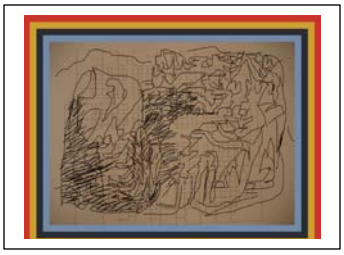


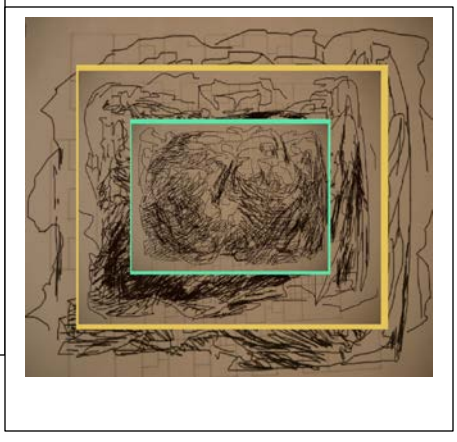


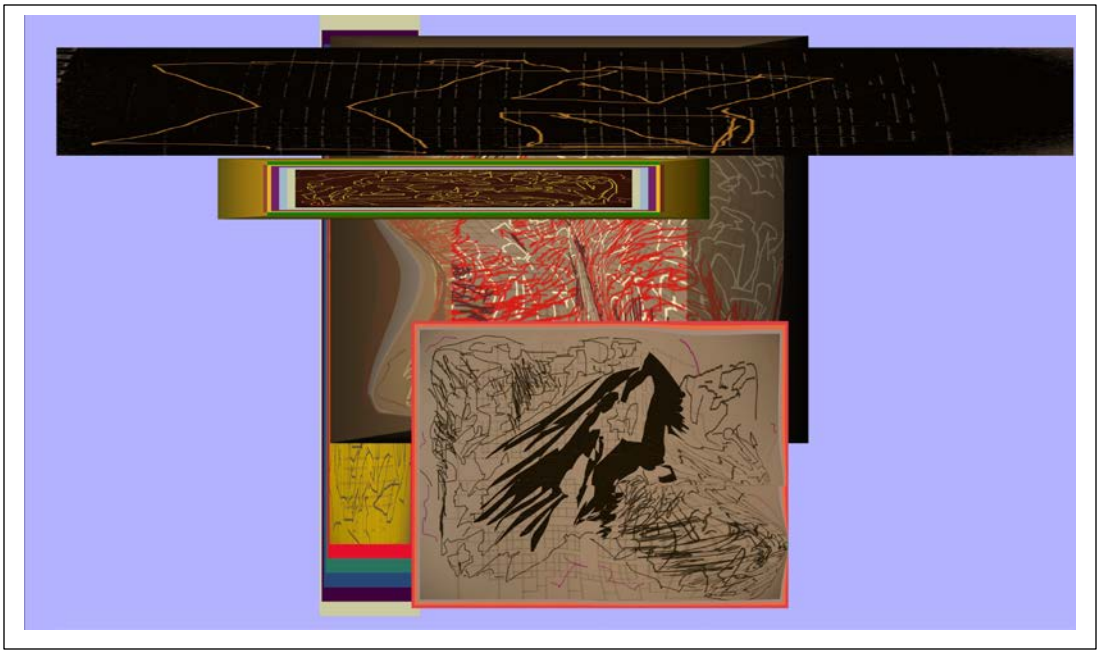


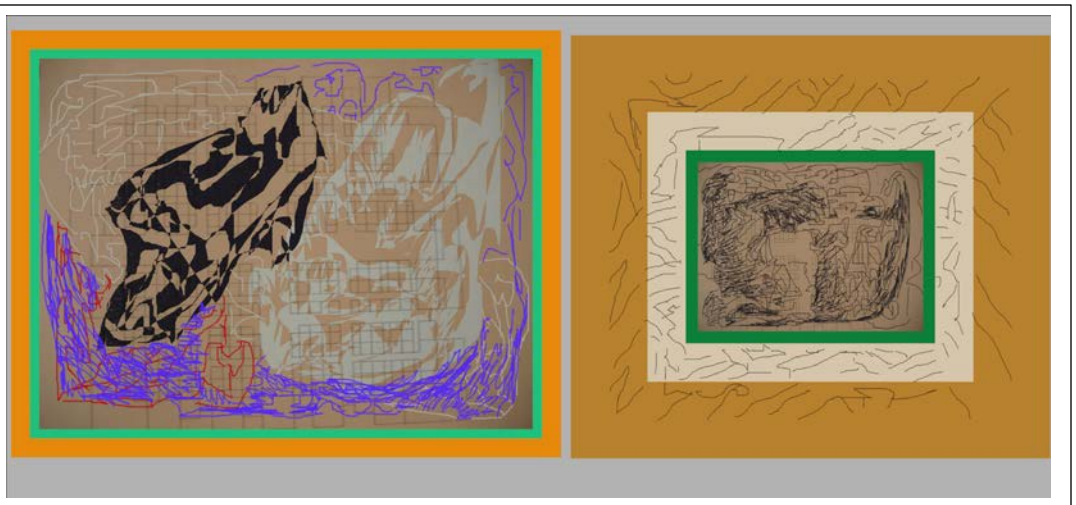


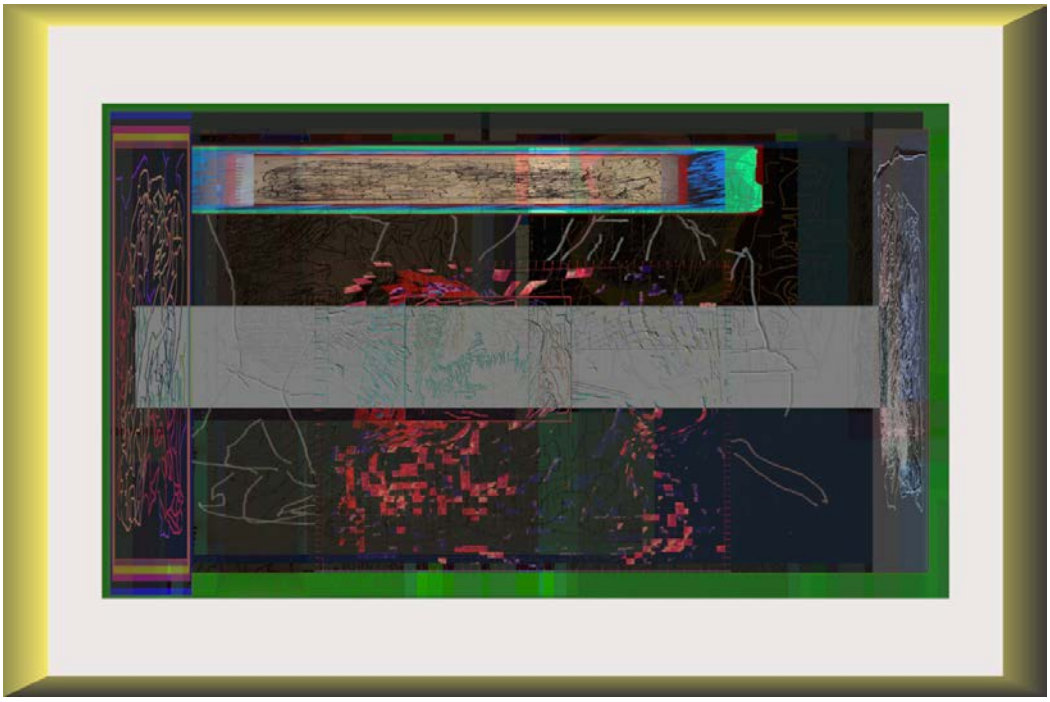


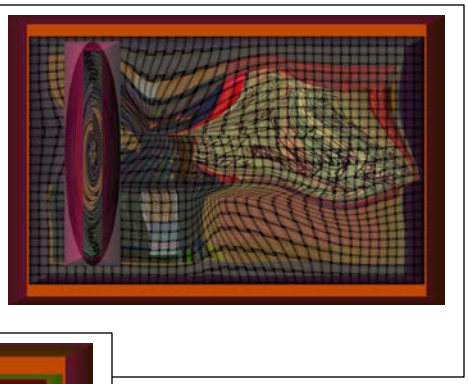


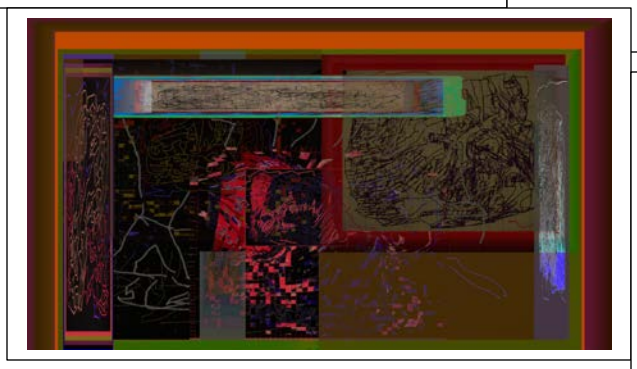


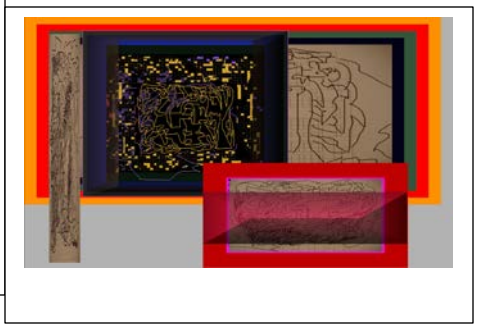


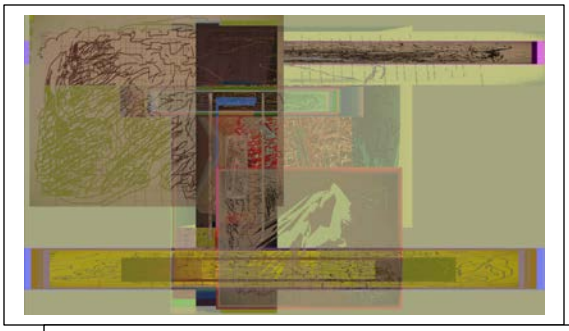


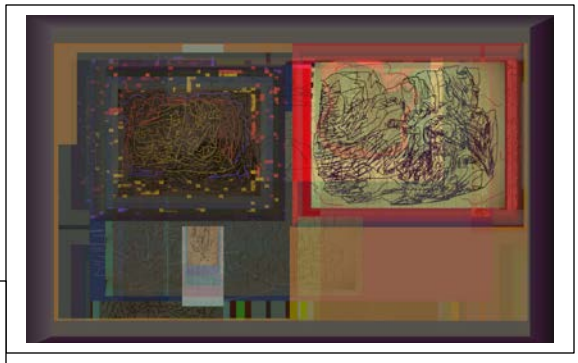


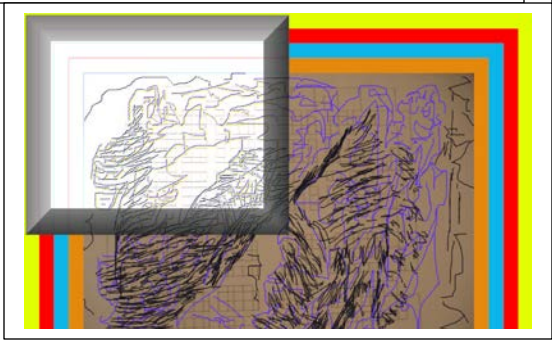


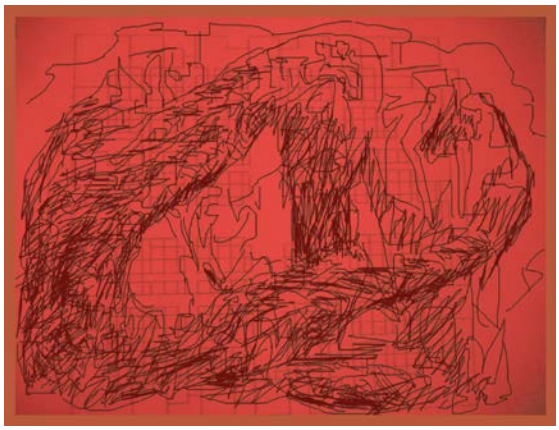


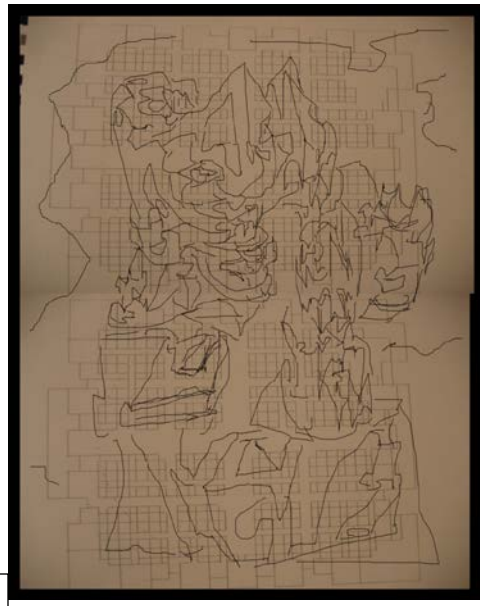


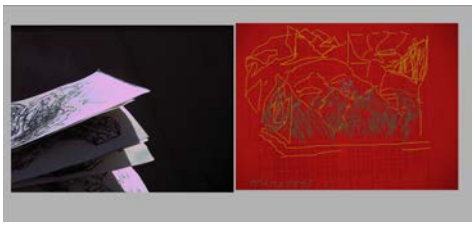


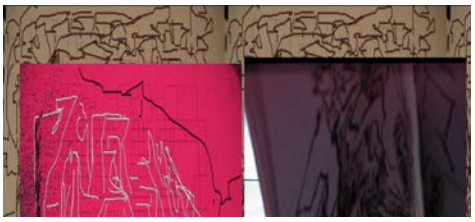


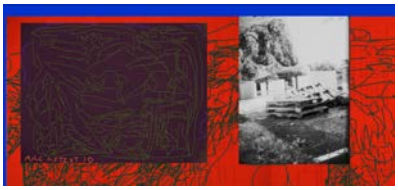


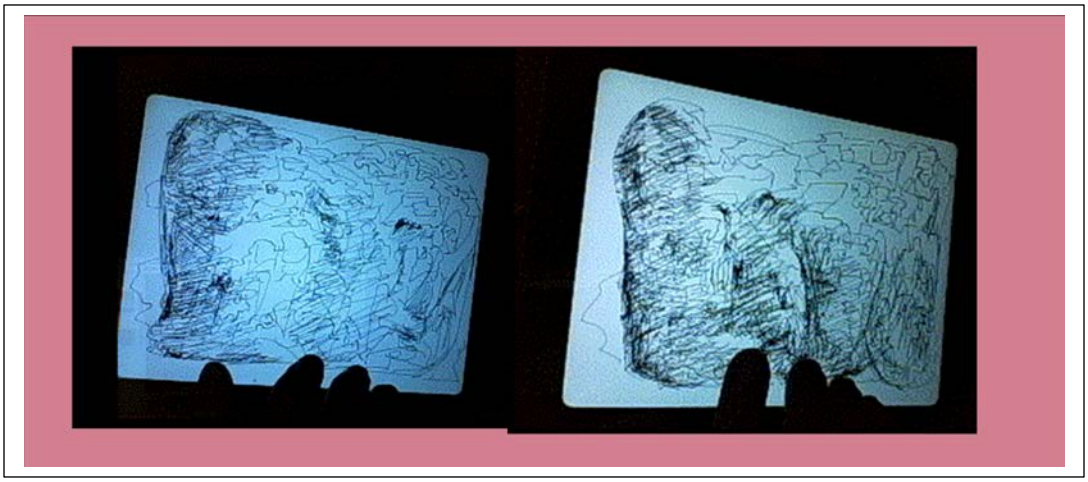


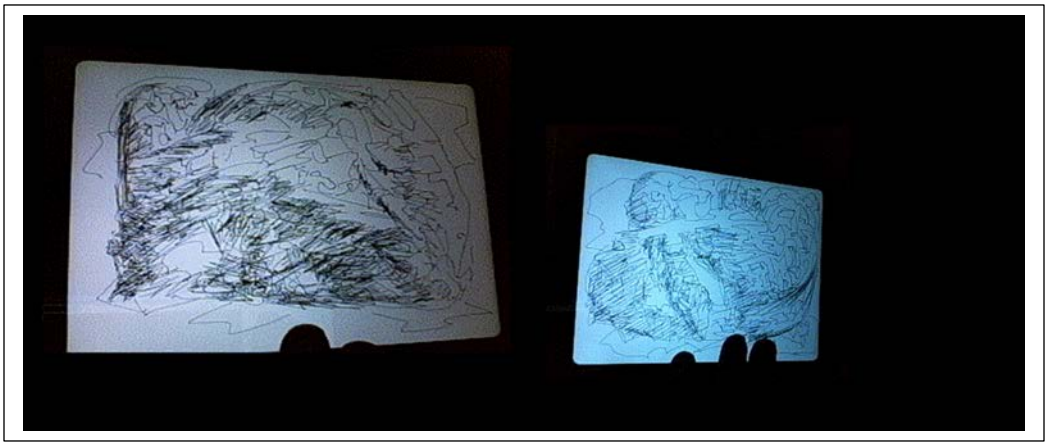


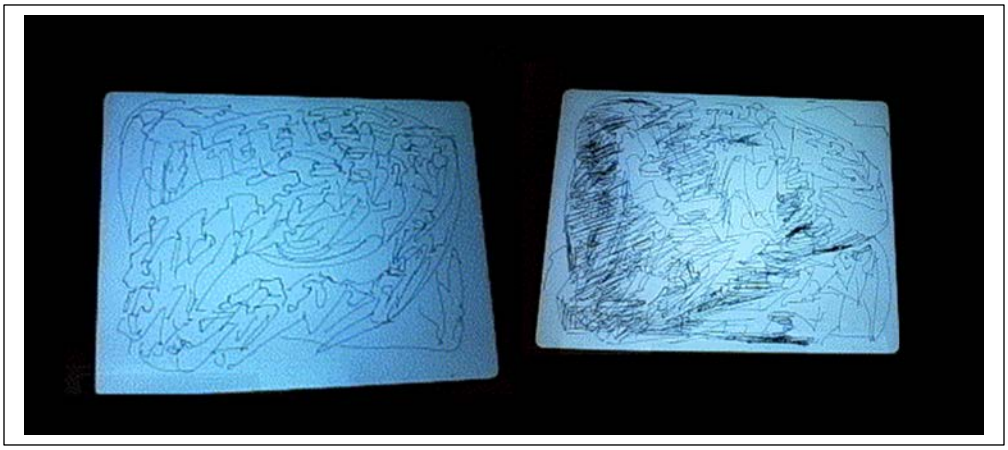


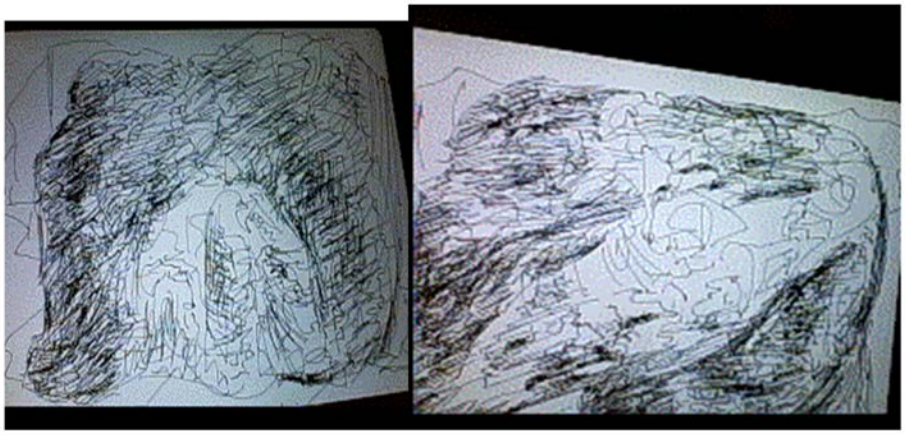


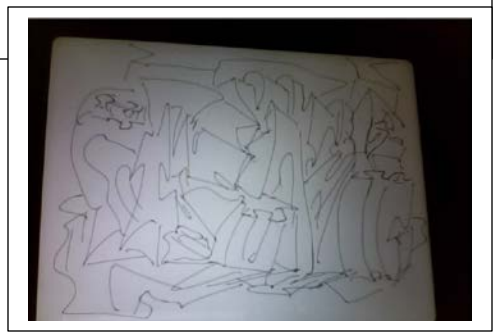


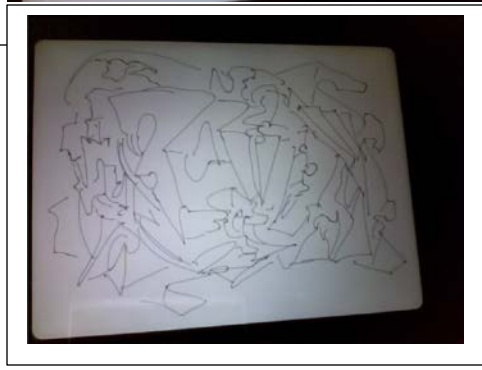


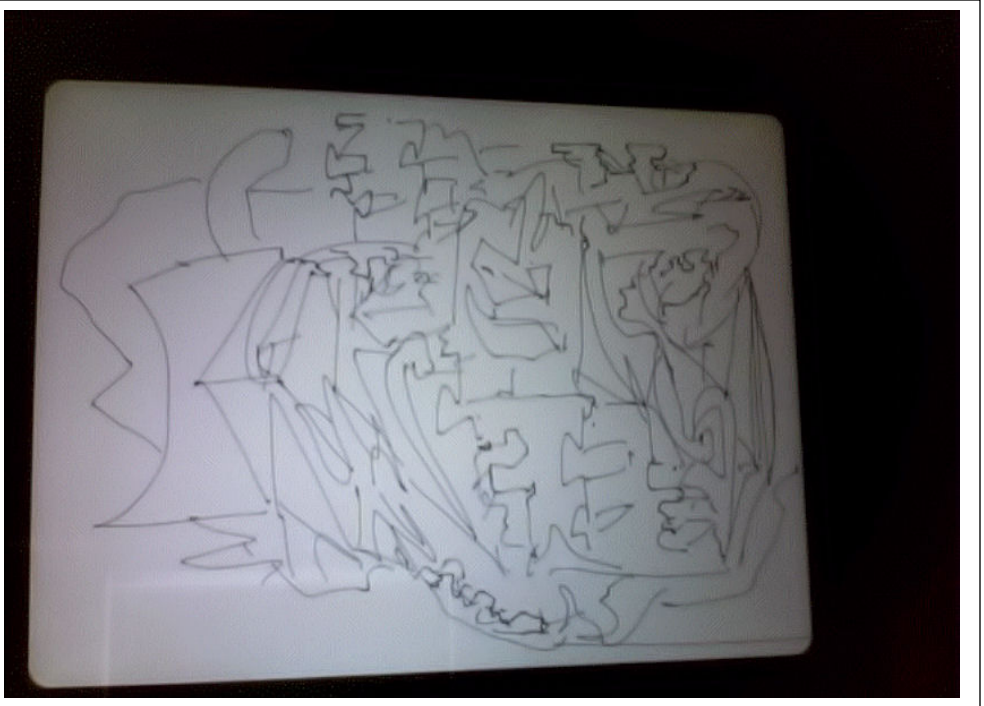


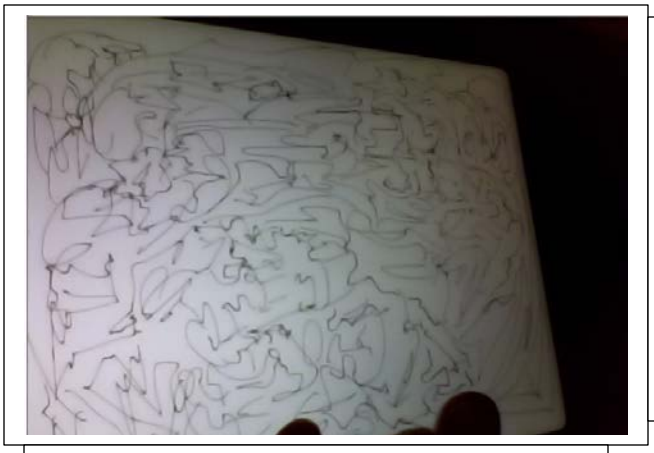


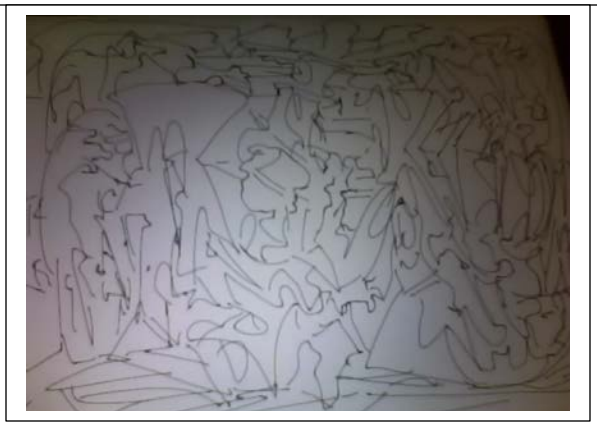


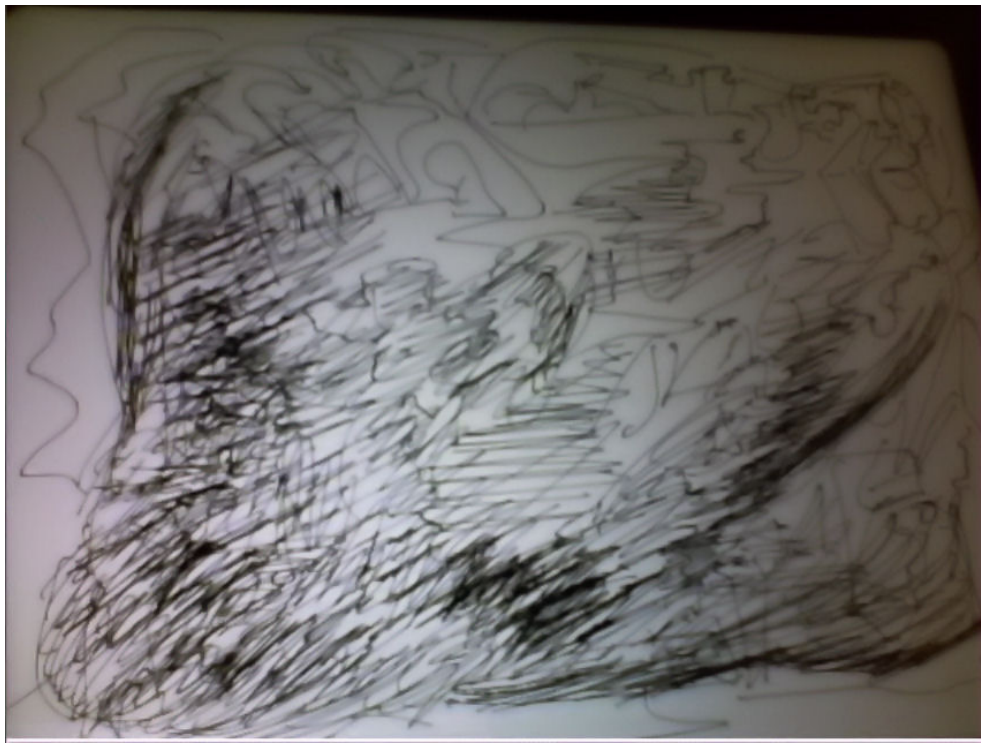


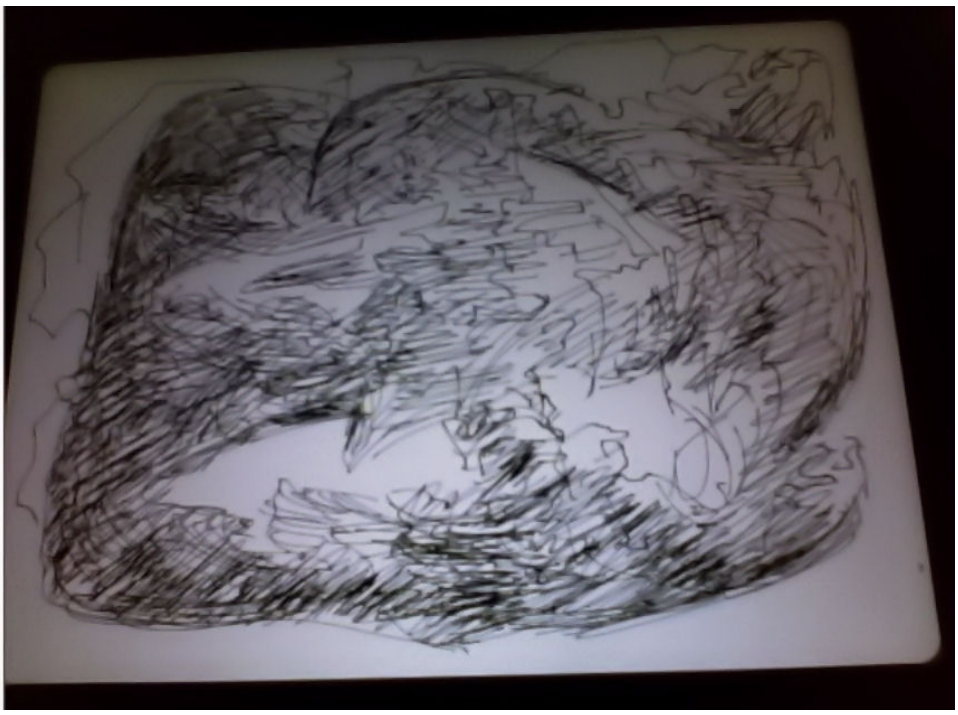


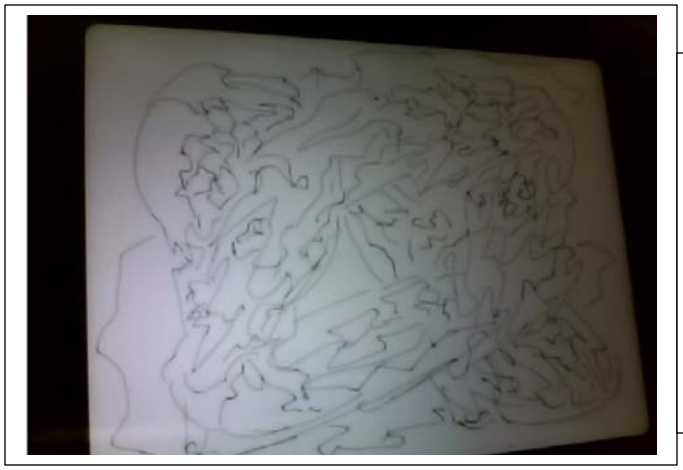


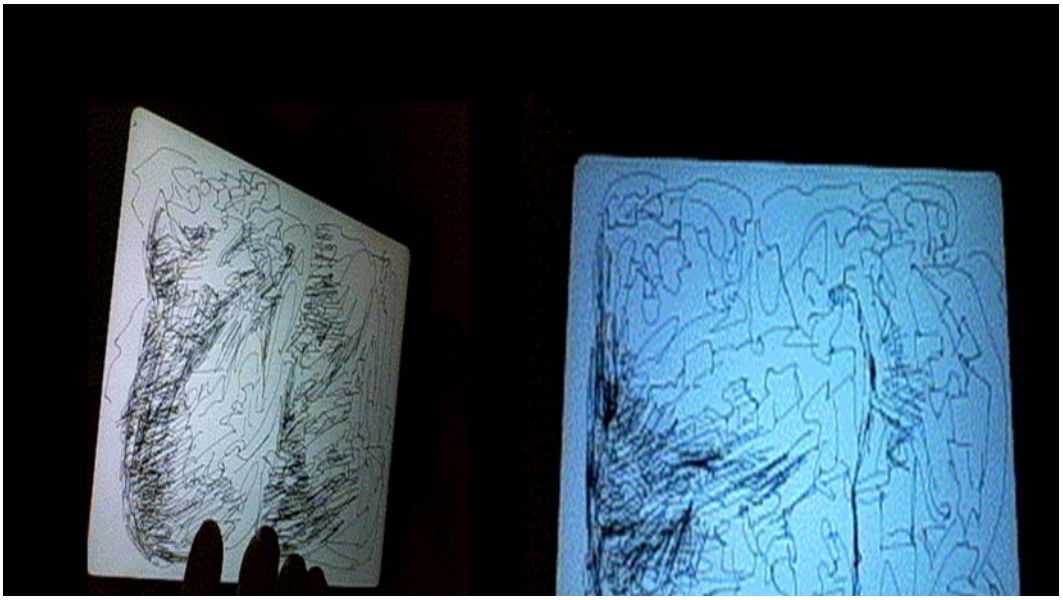


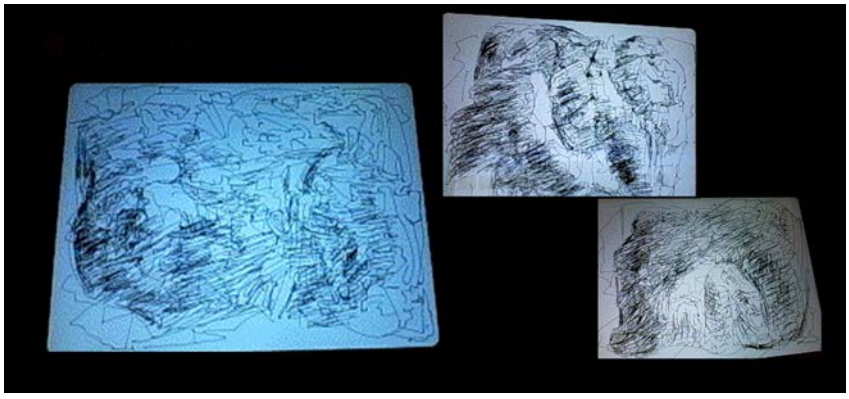


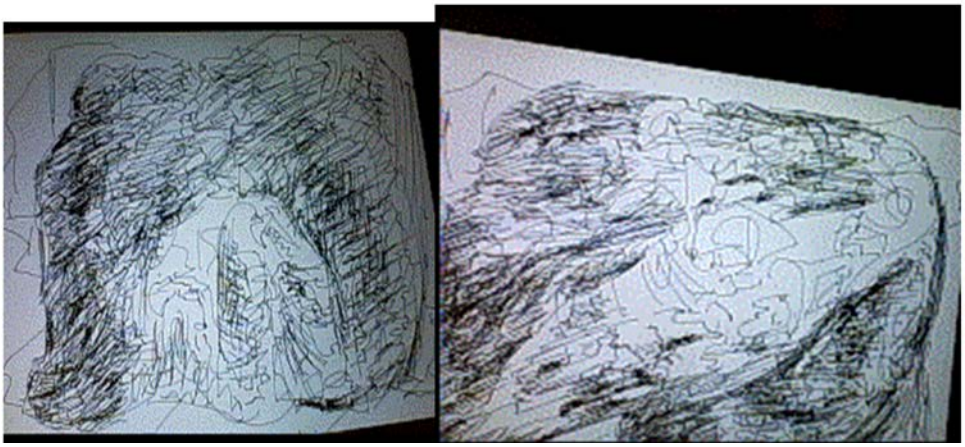


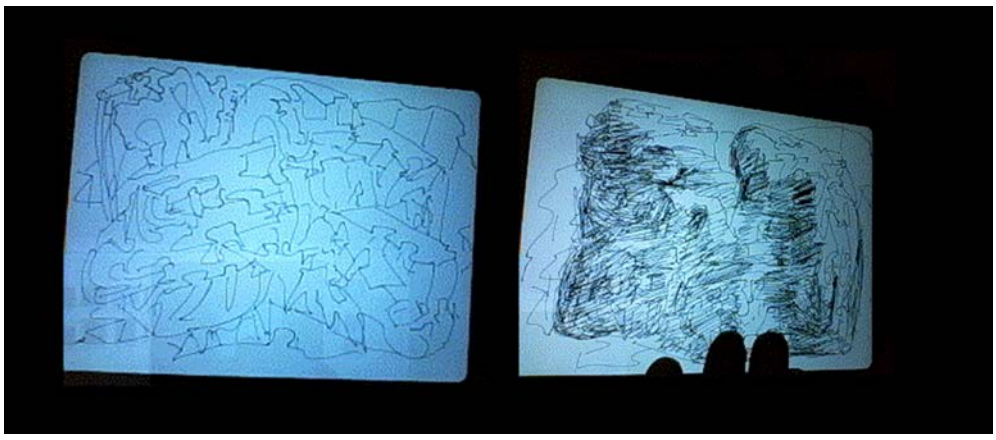


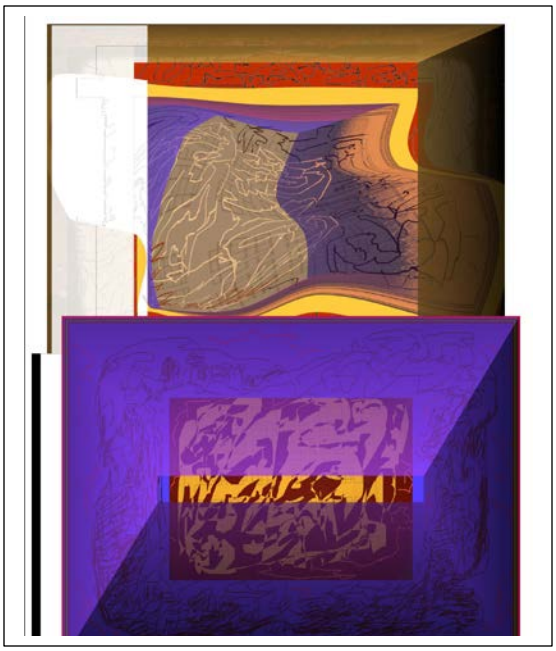


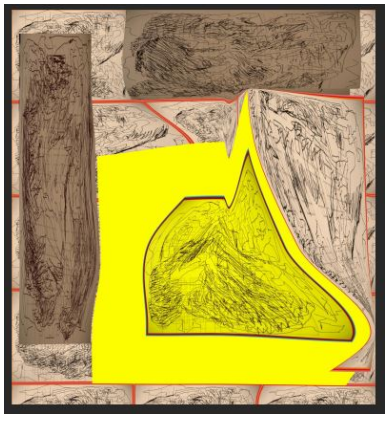


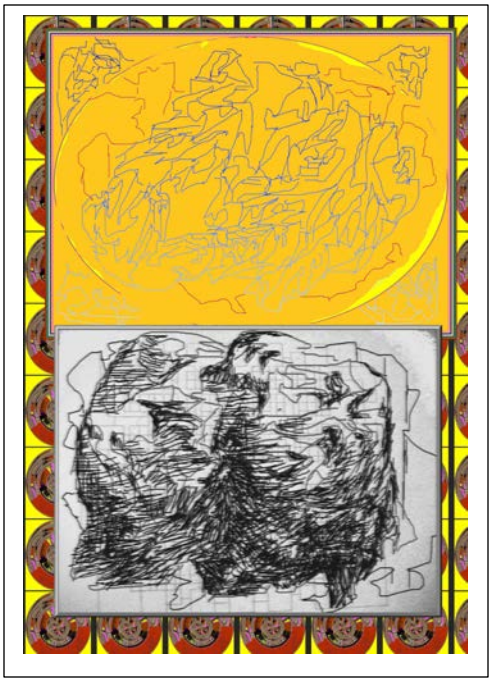


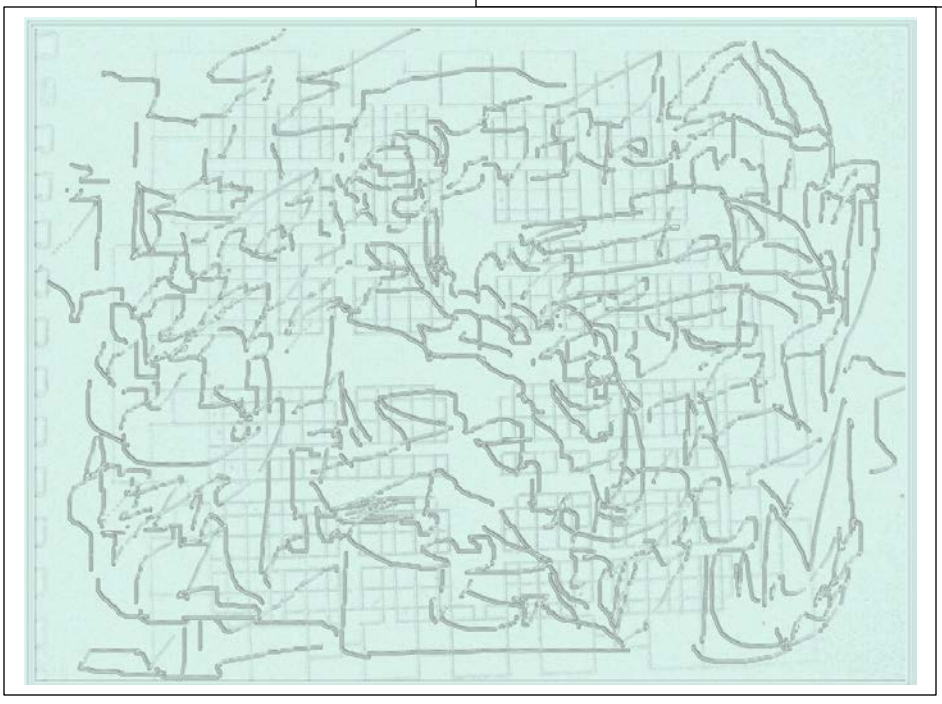


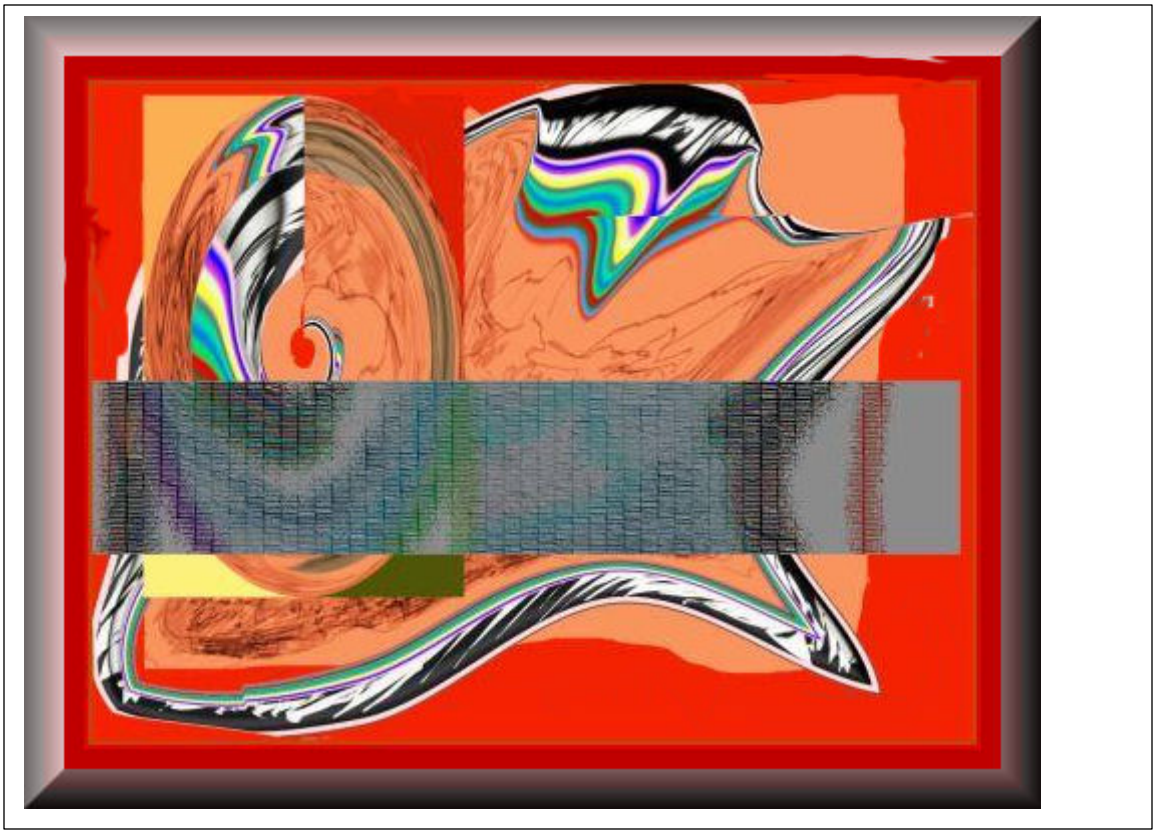


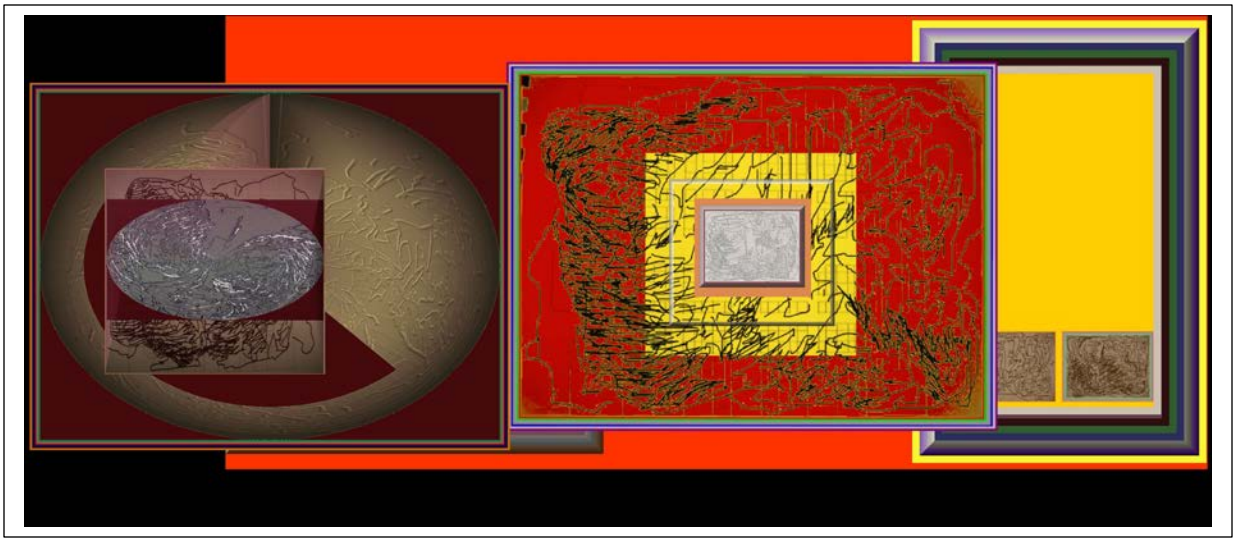


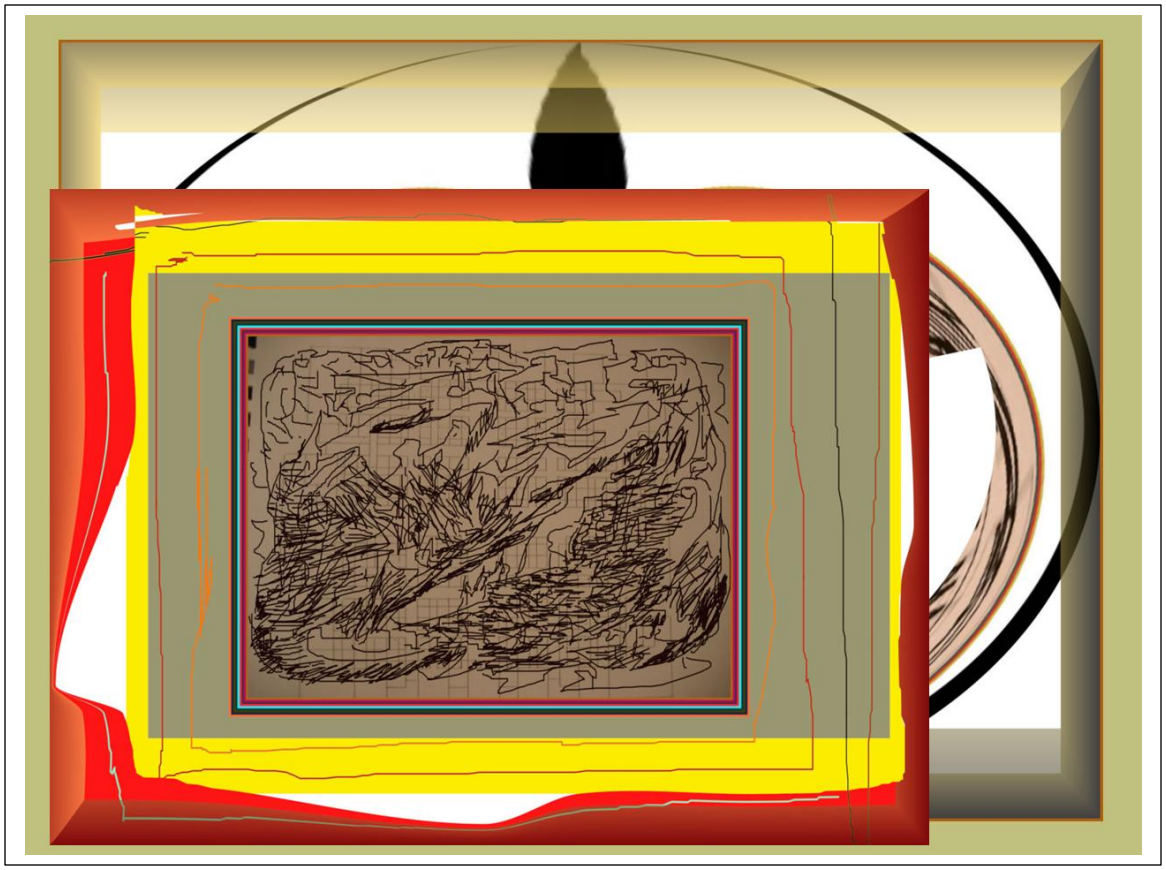


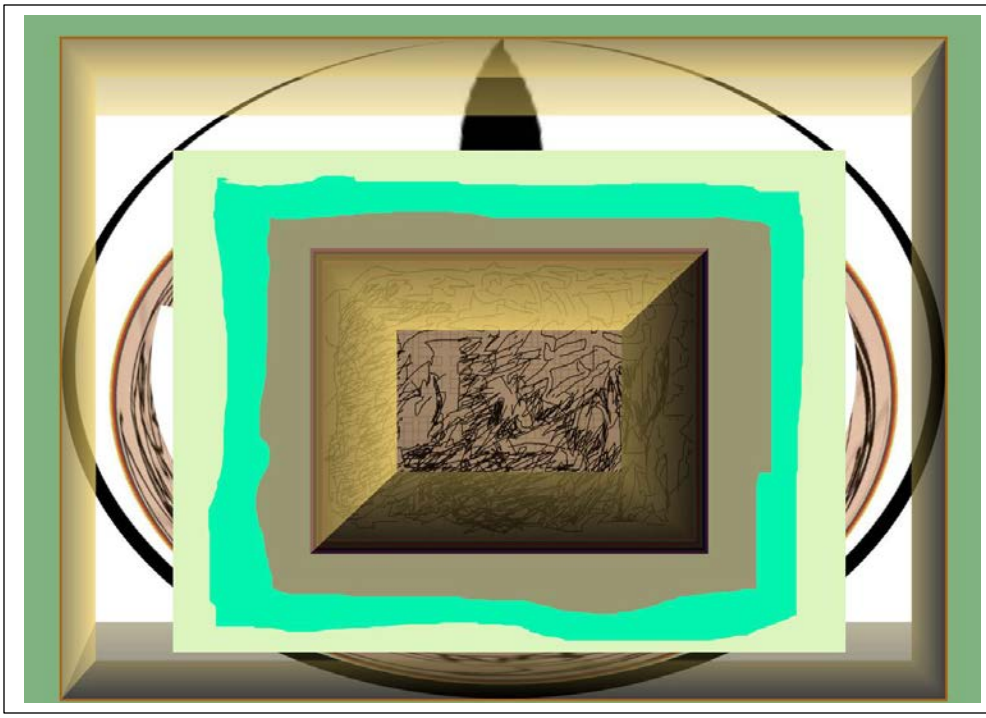


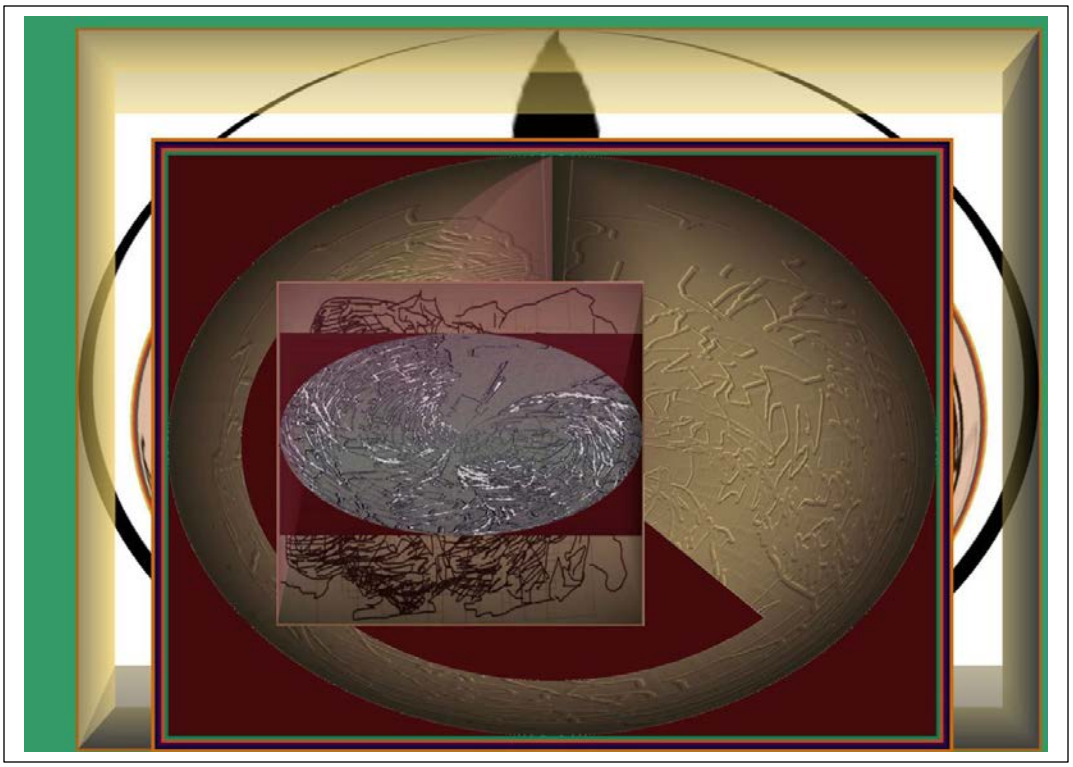


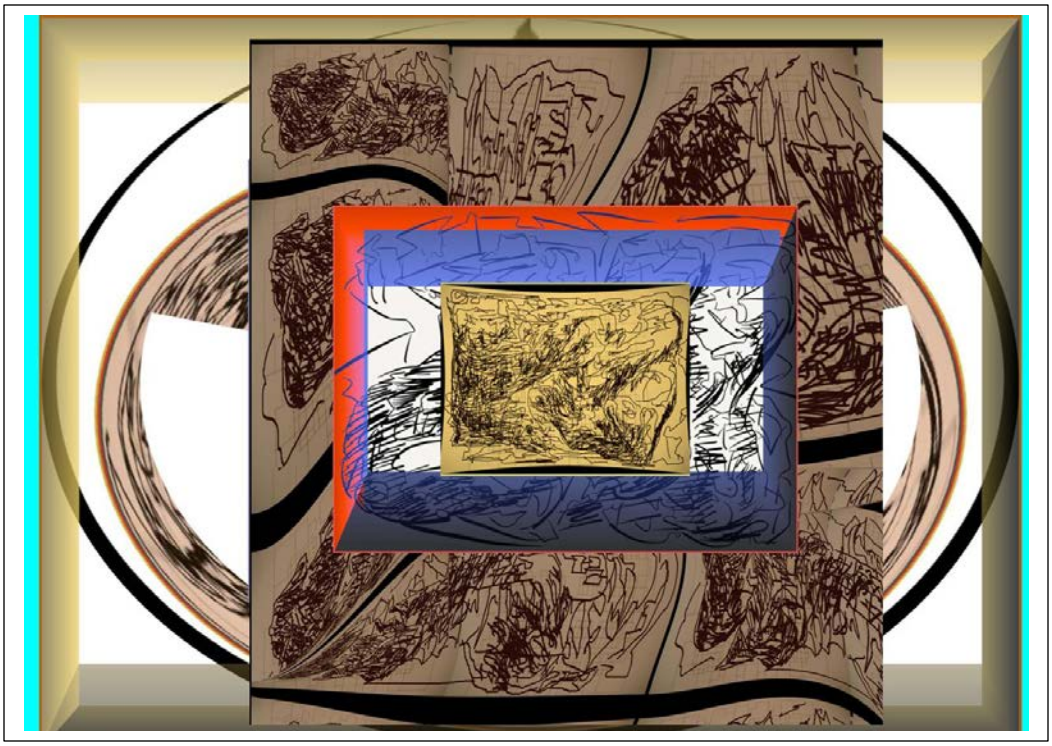


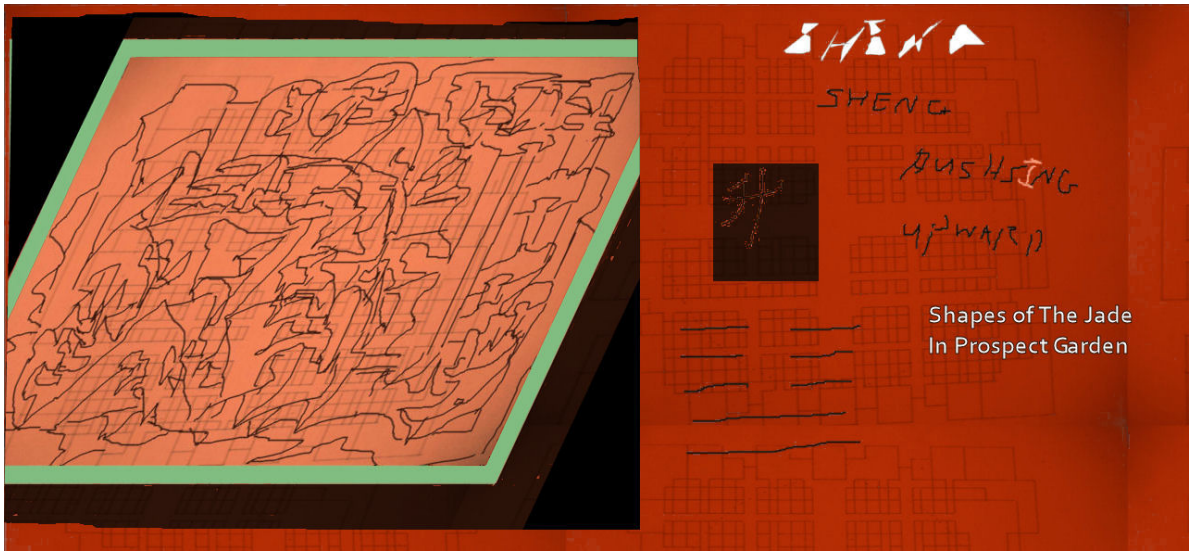


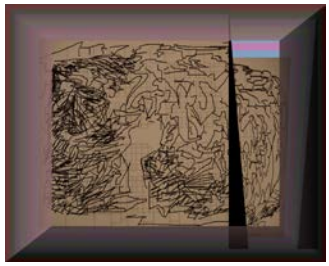


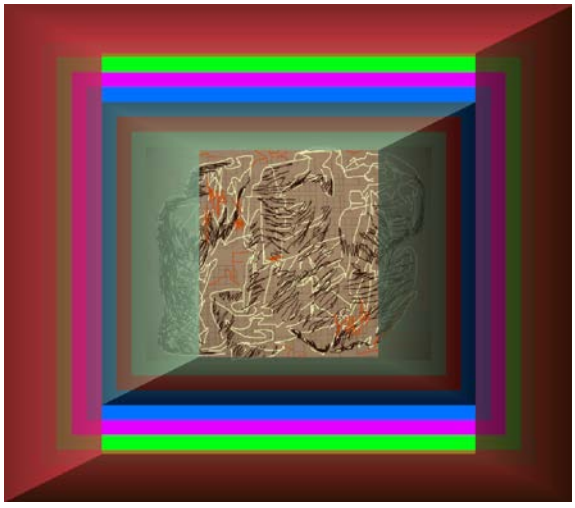


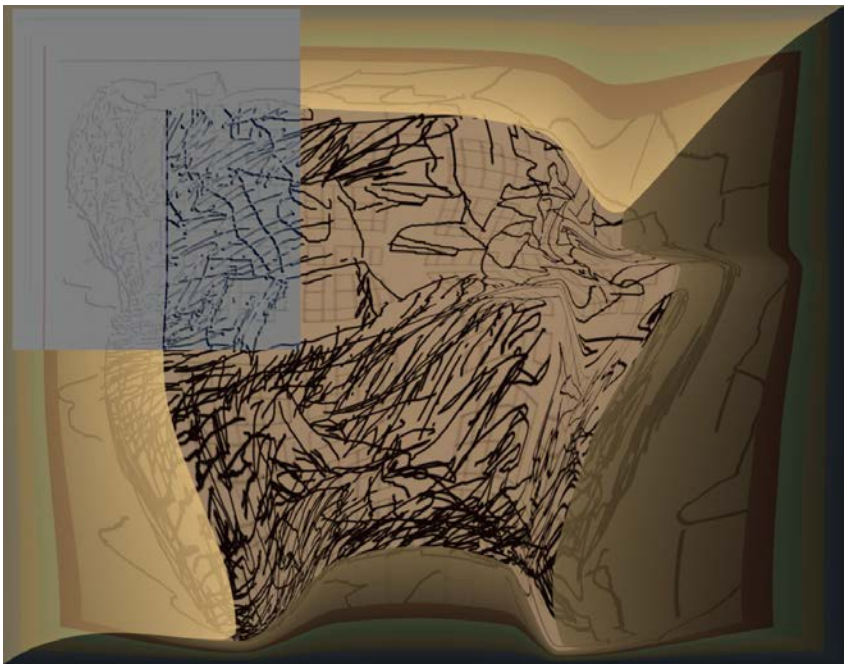


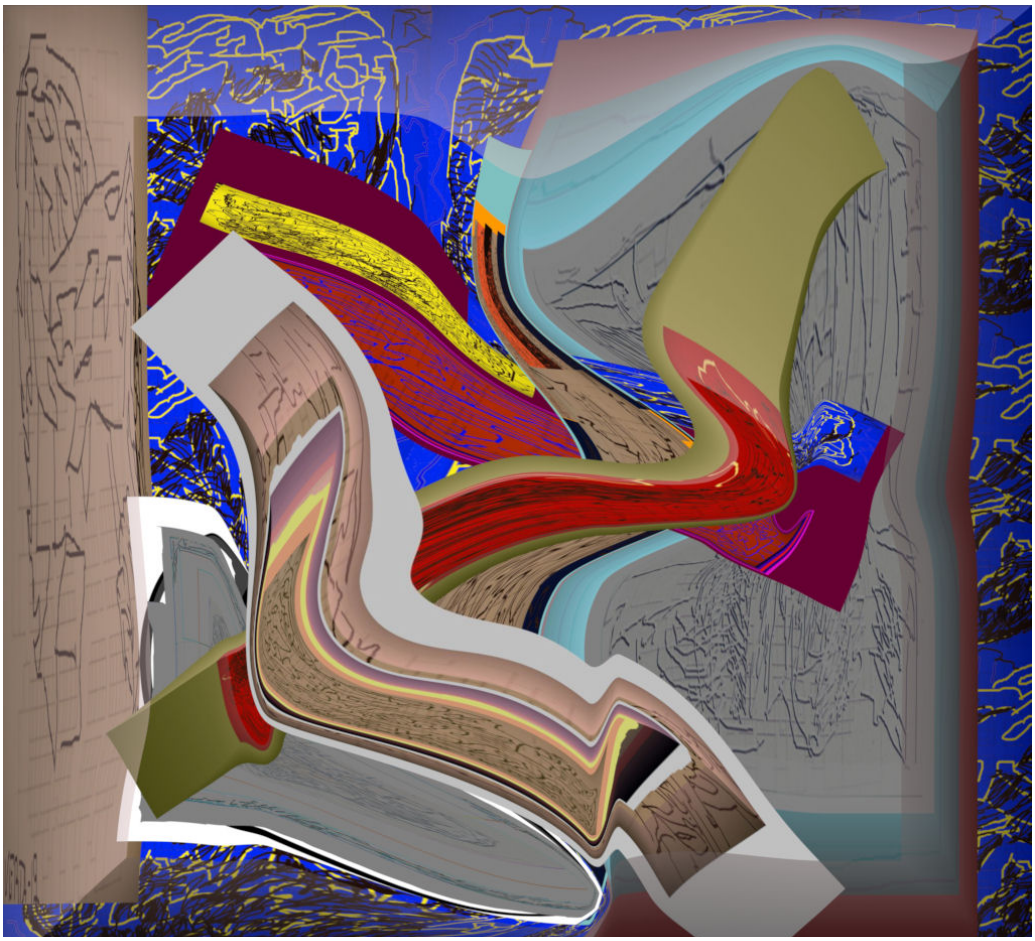


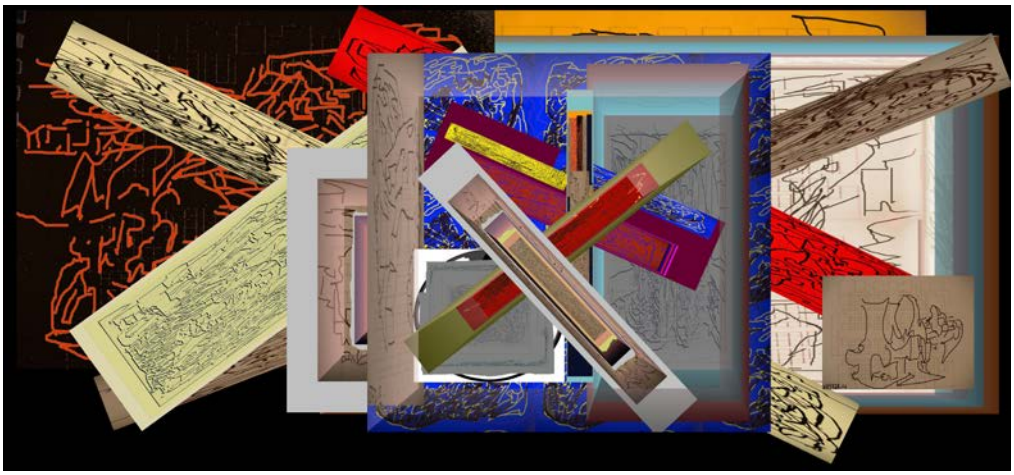

SHENG
BUSHSING
UPWARD
Shapes of The Jade
In Prospect Garden

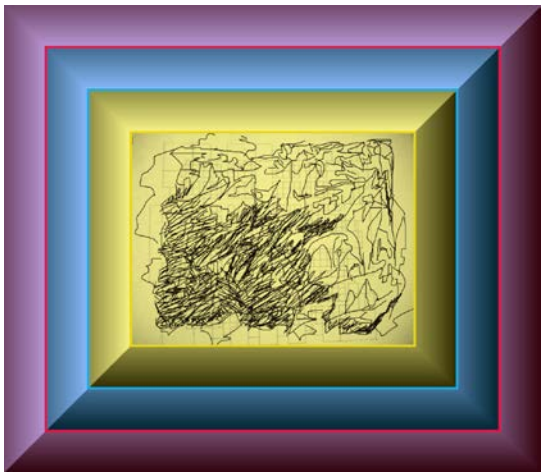


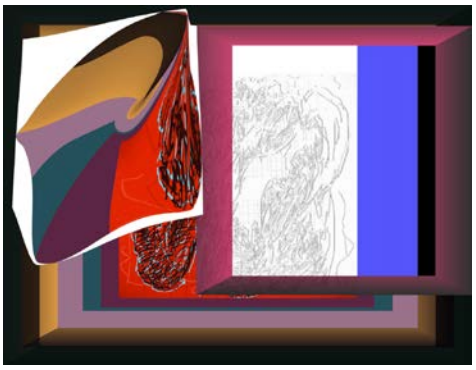


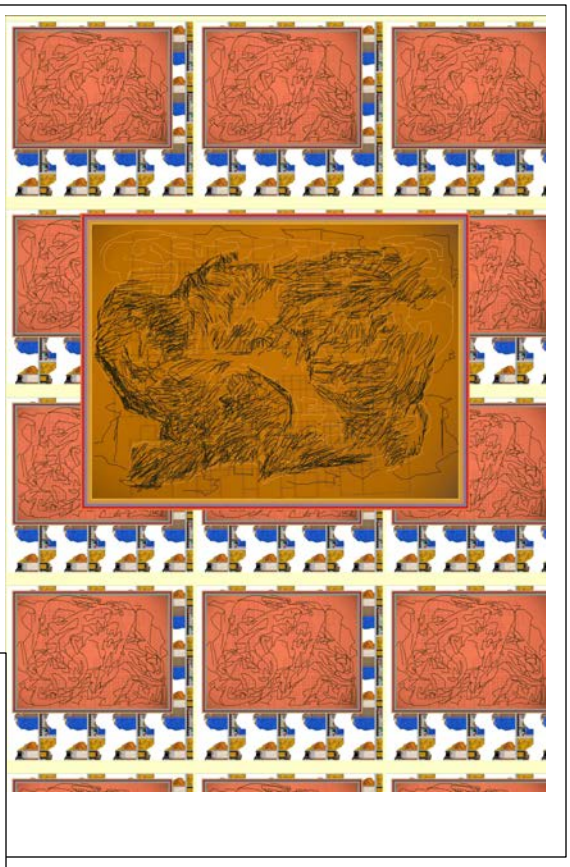


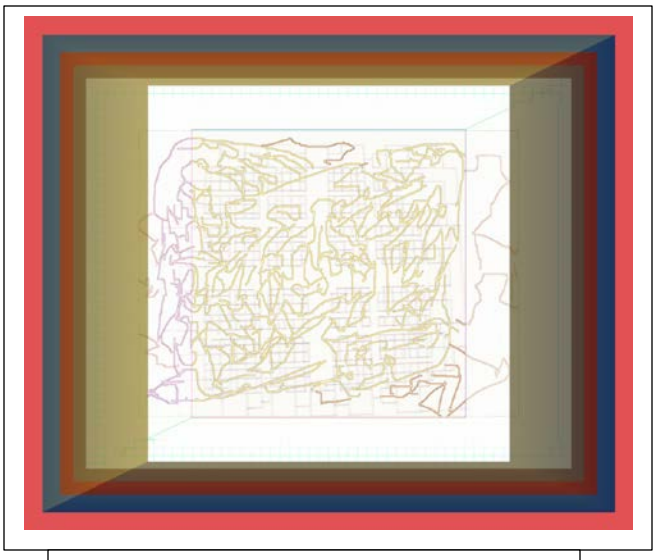


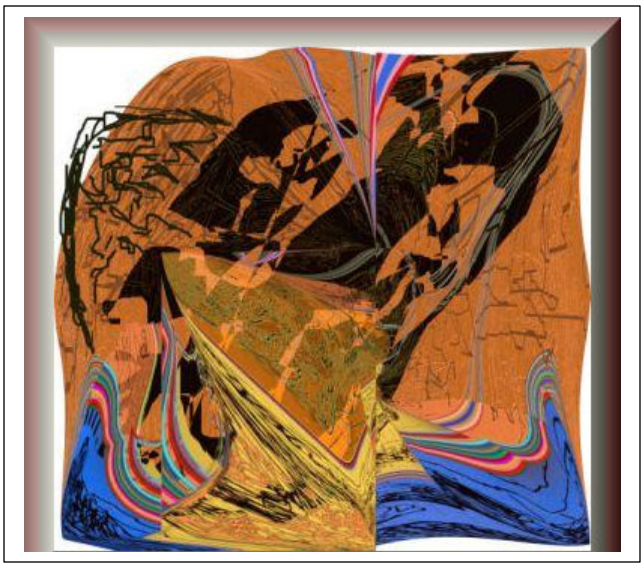


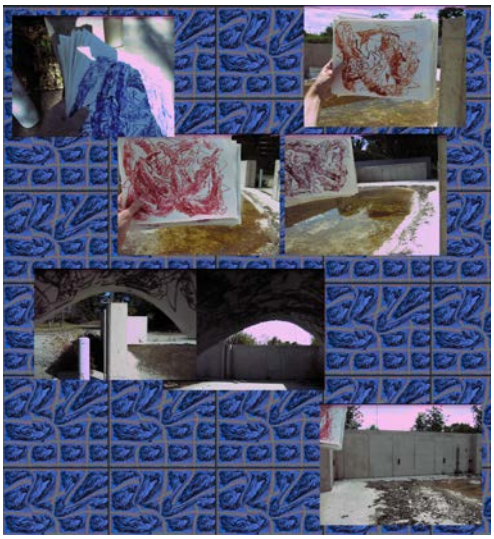


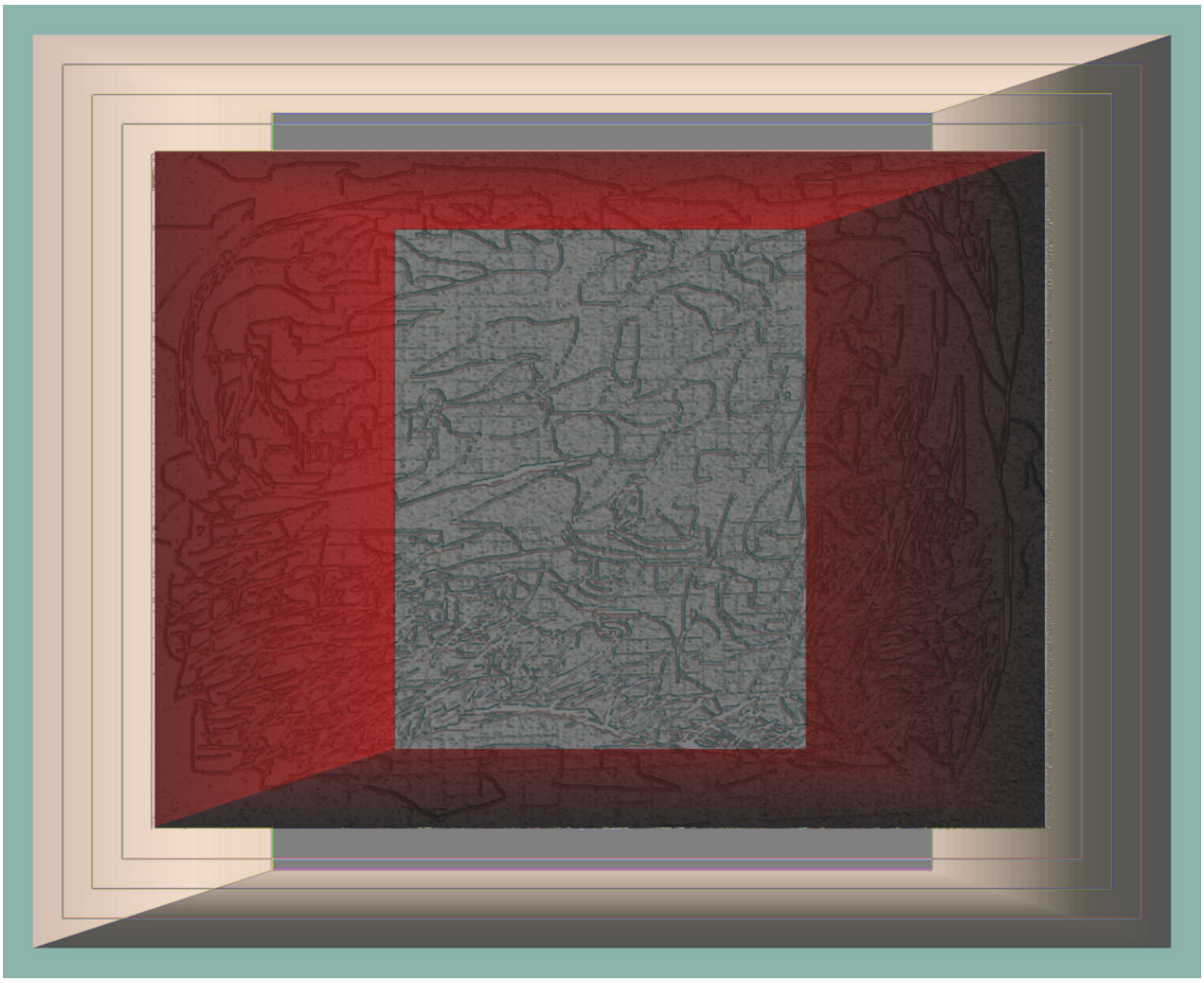


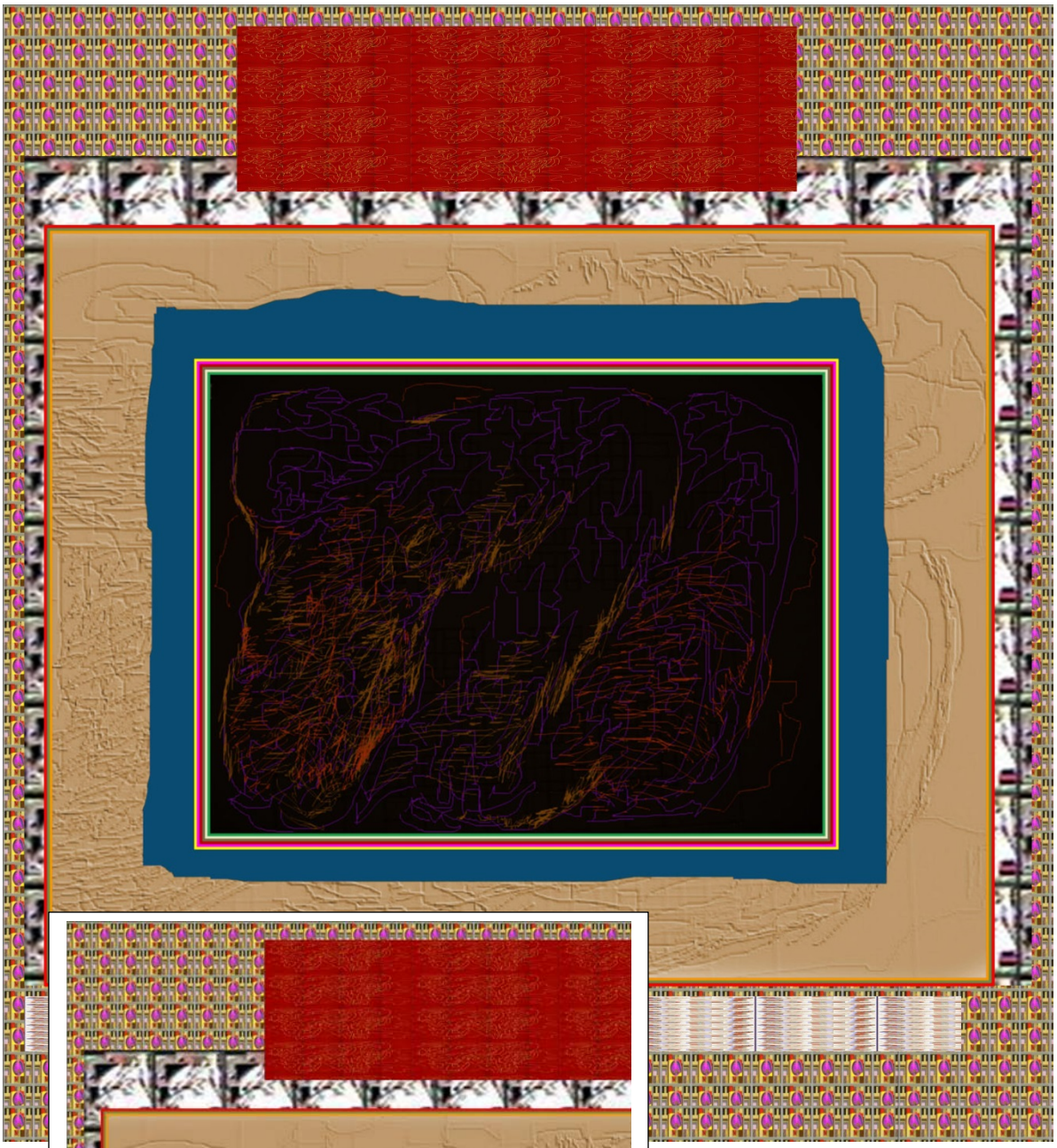


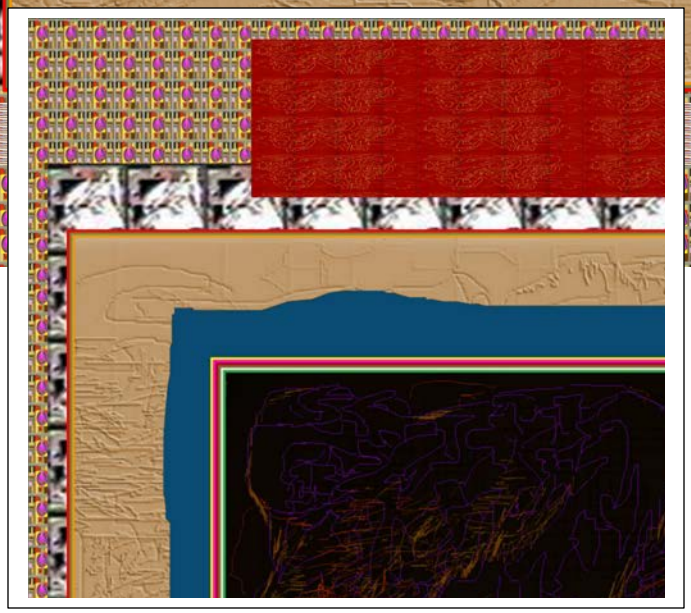


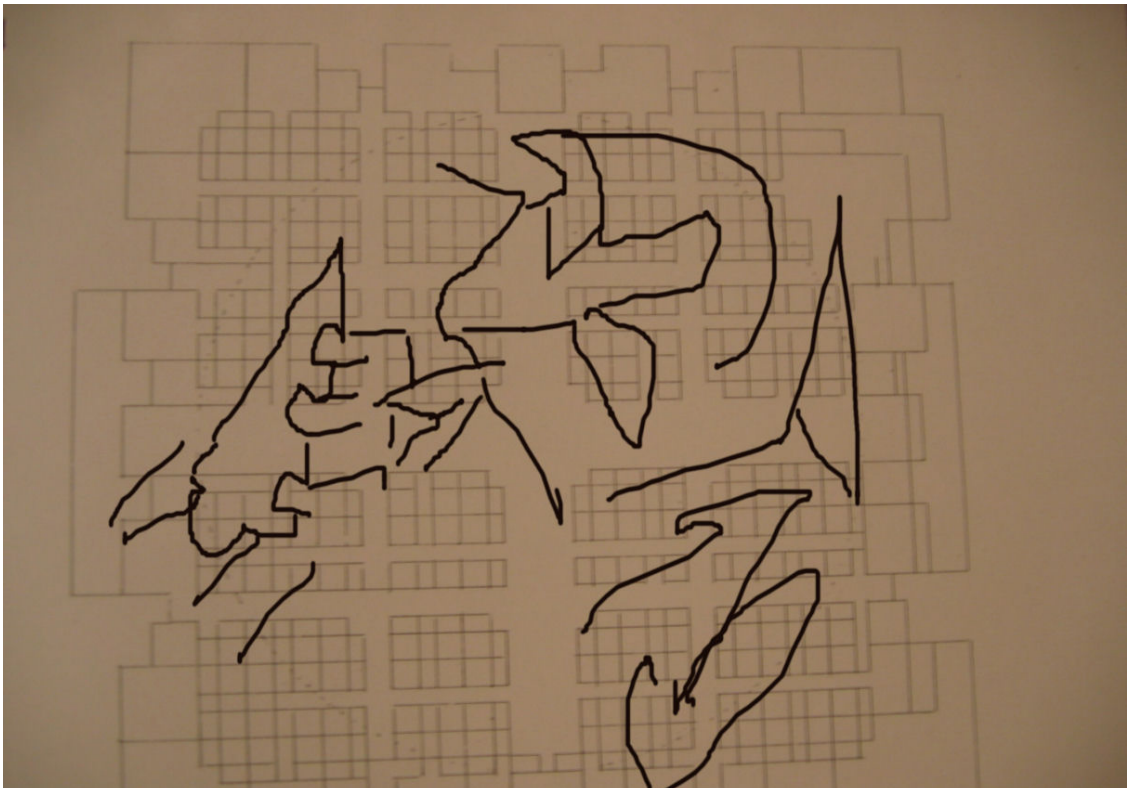


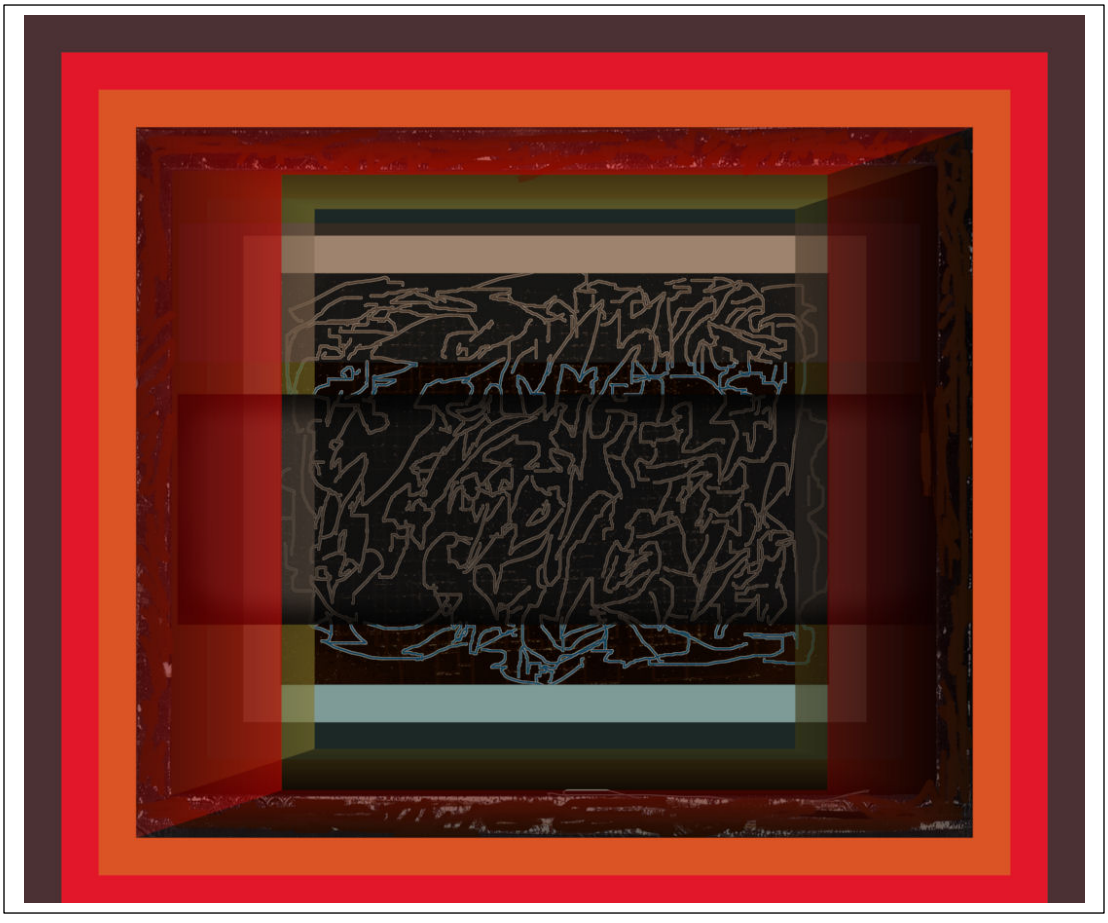


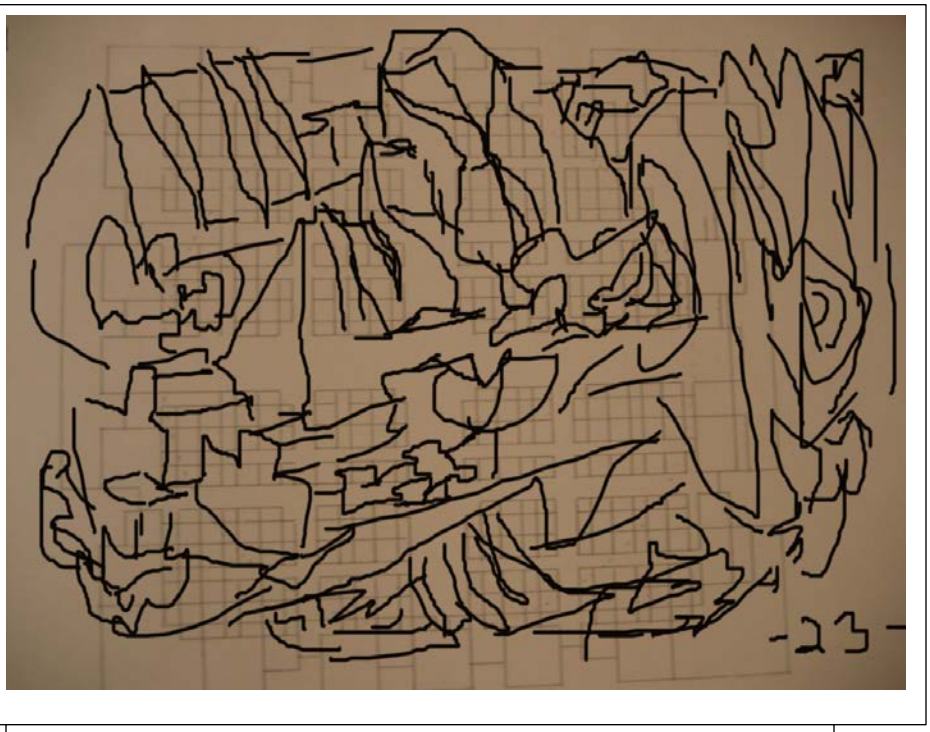








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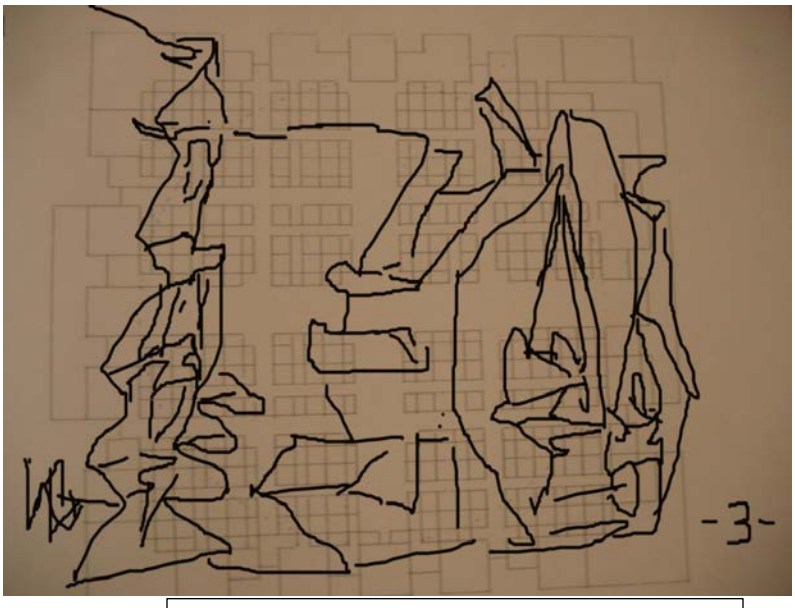
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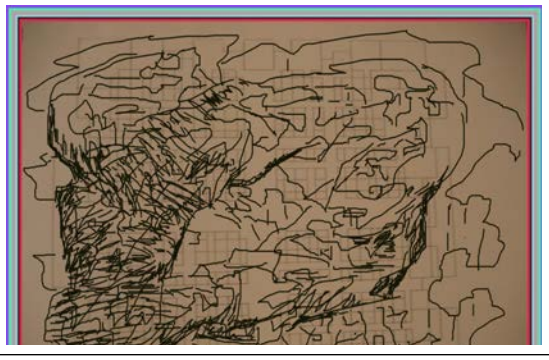
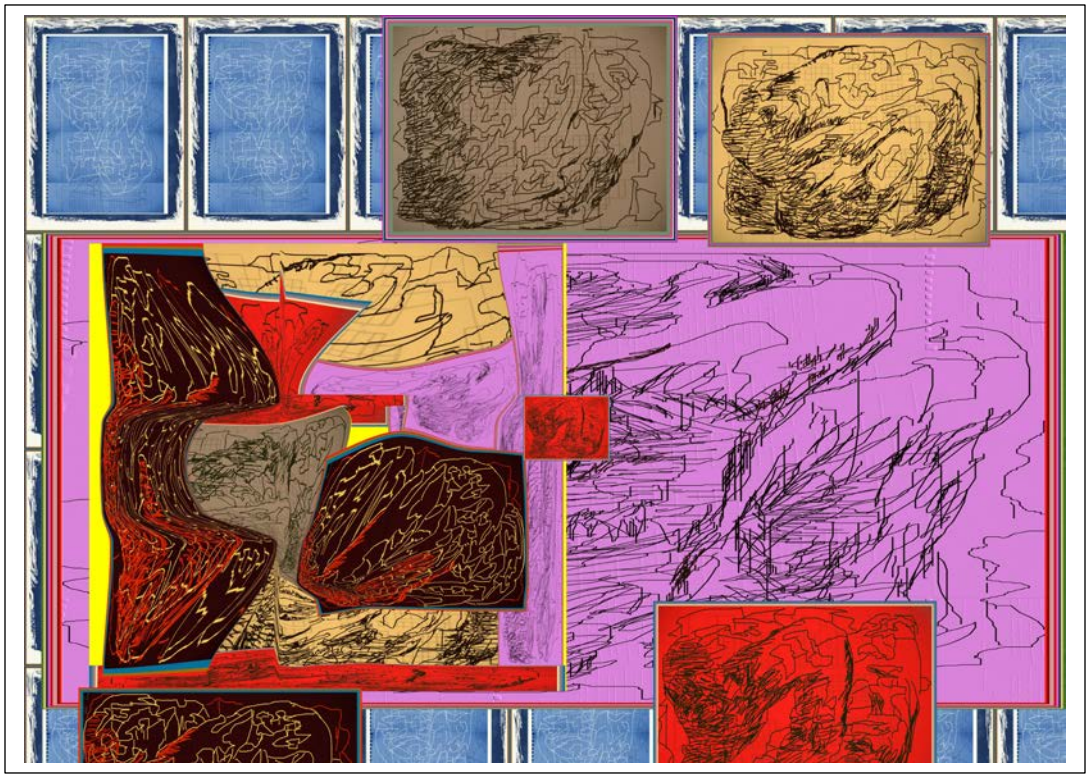
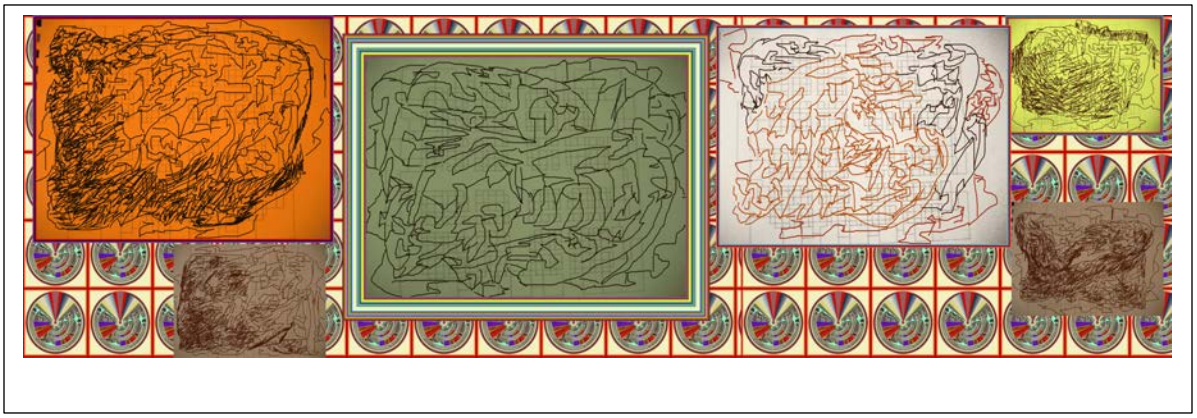
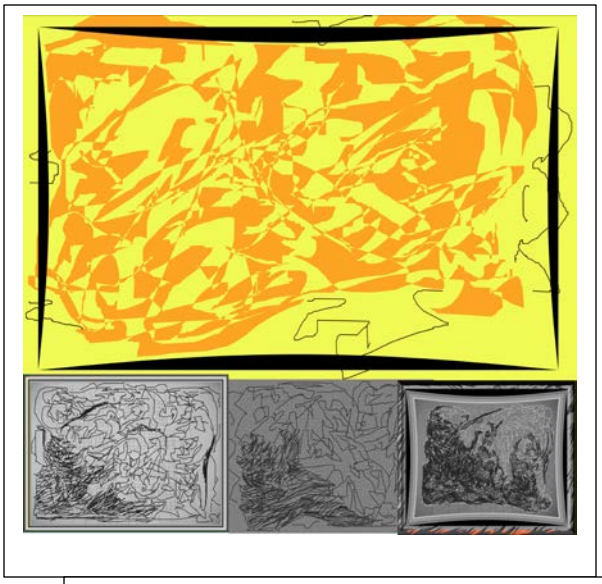
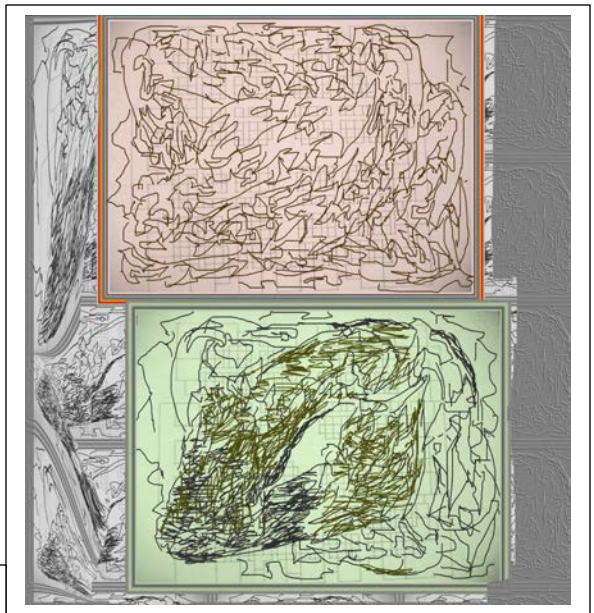
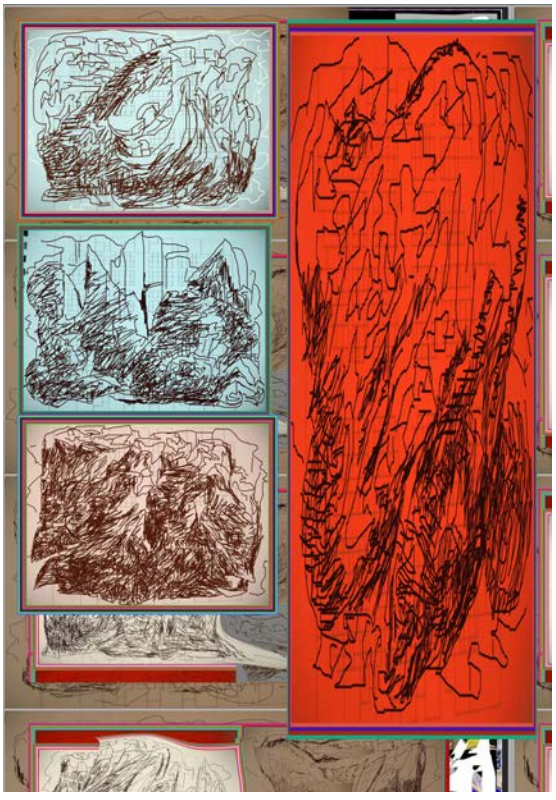


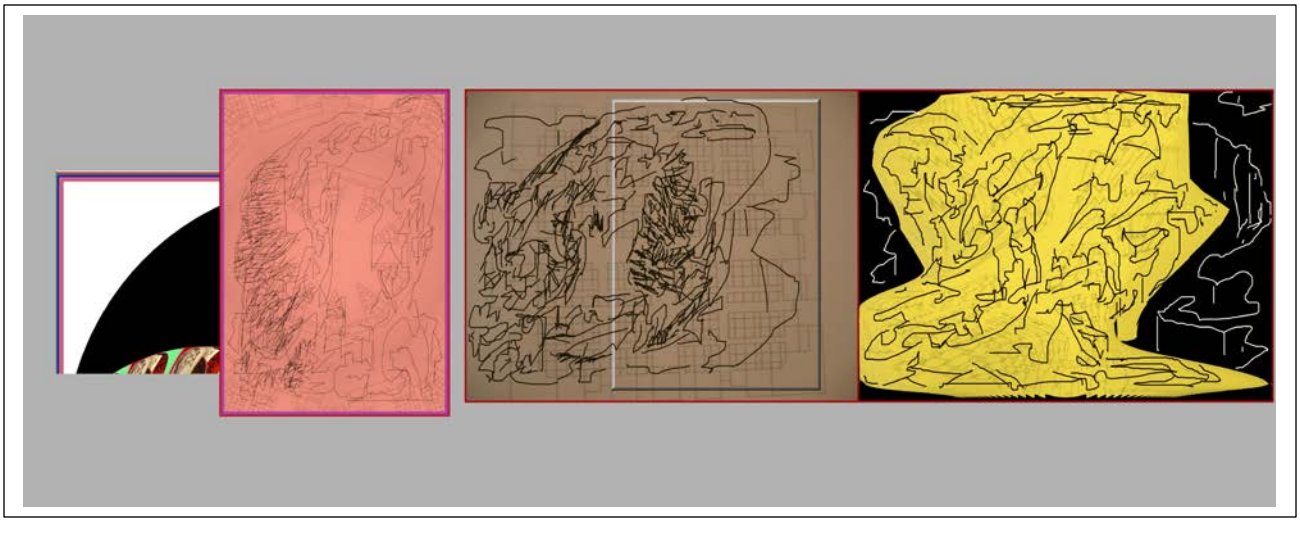


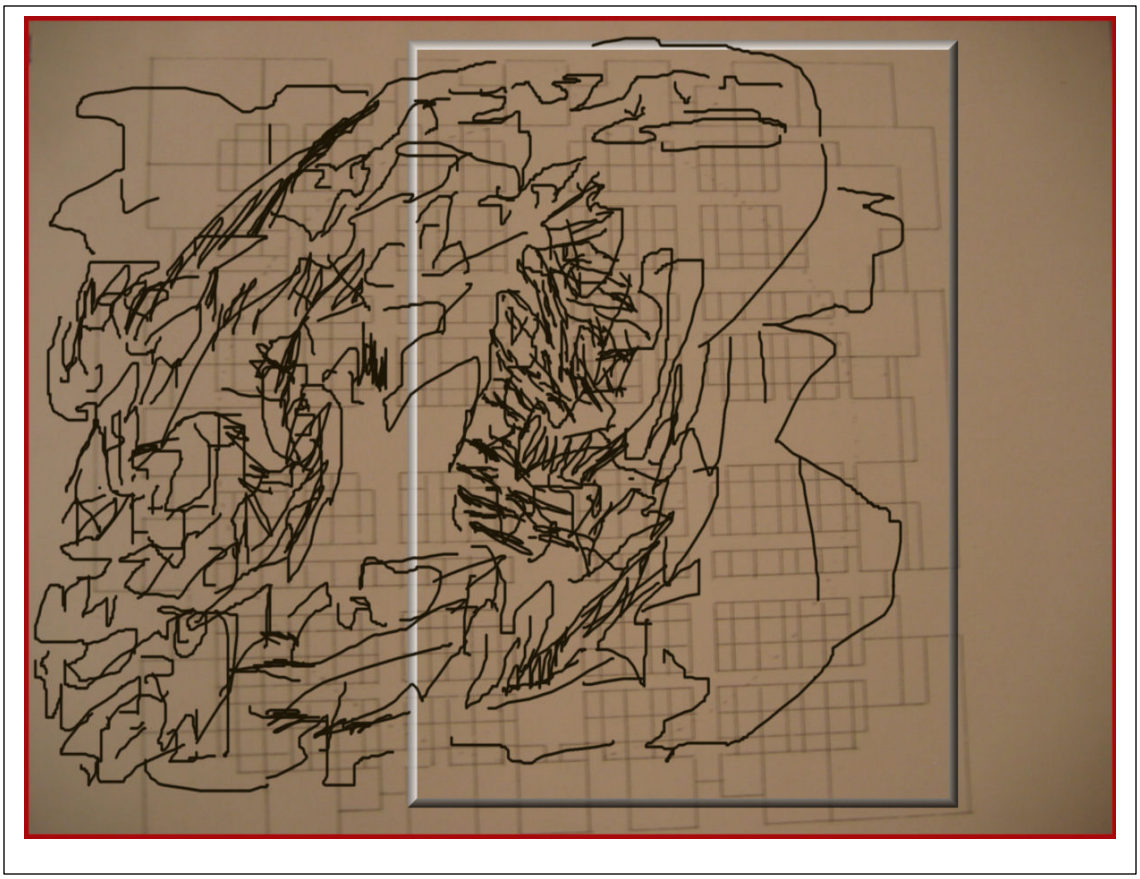


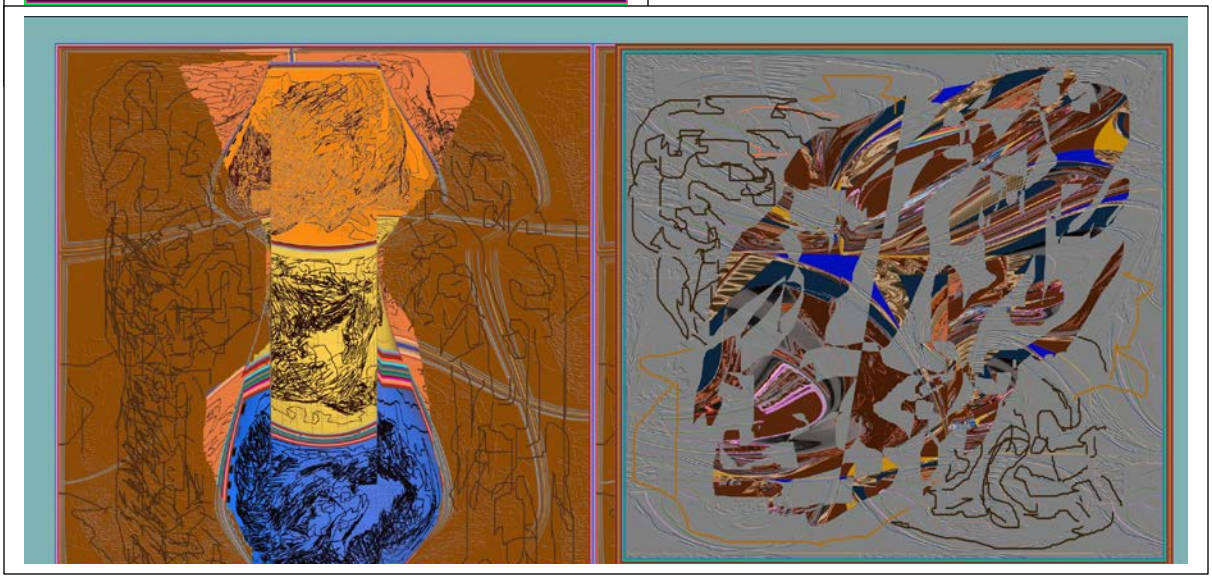


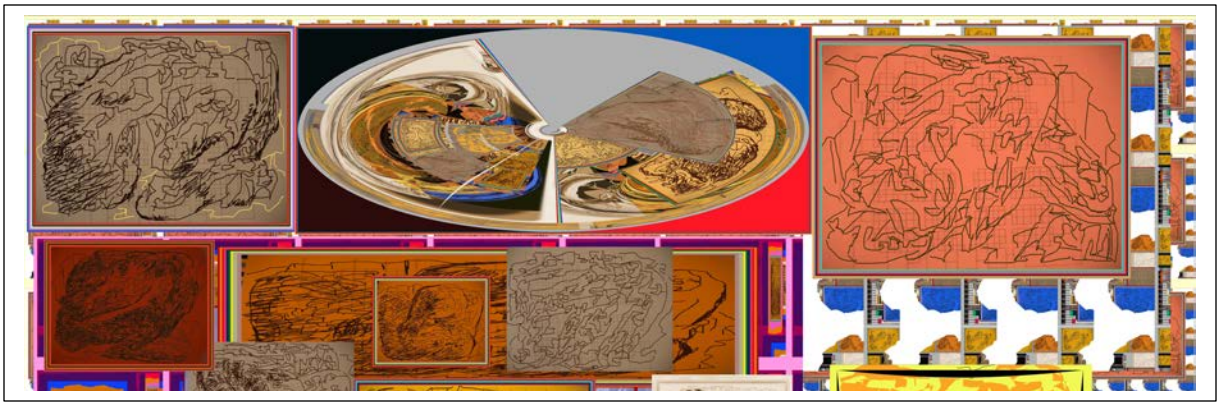


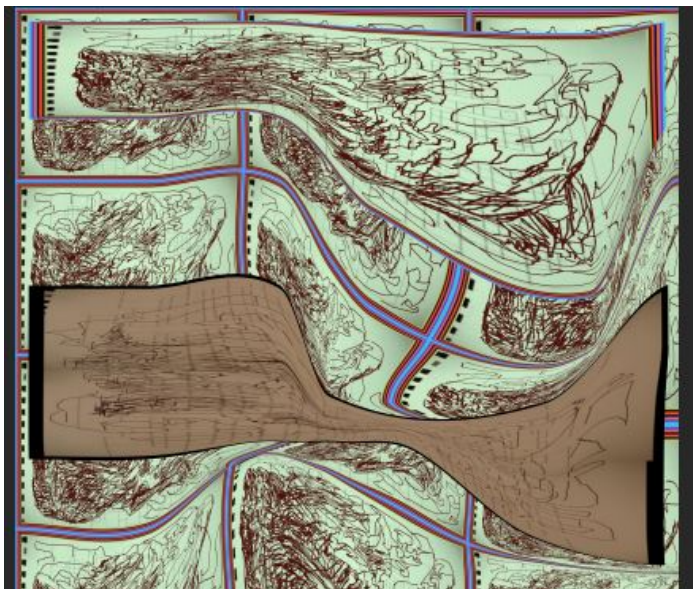


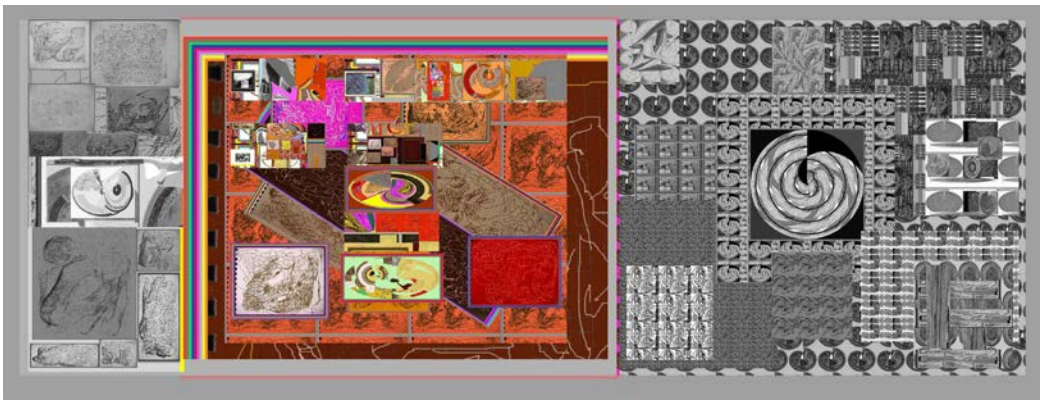


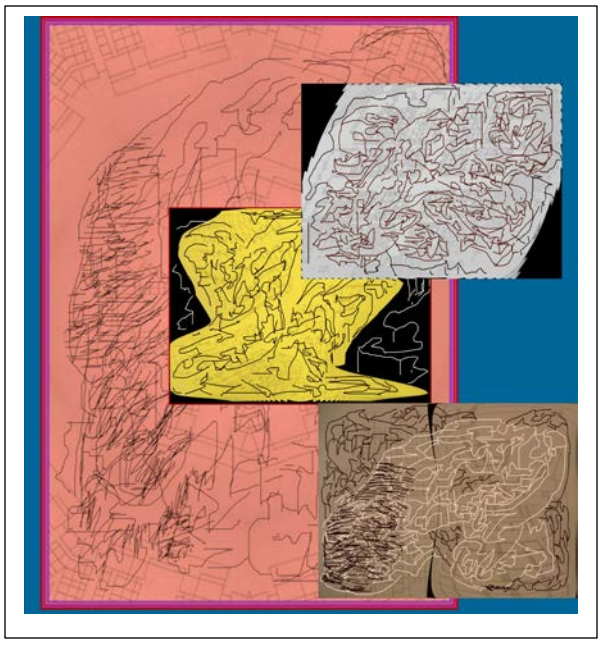


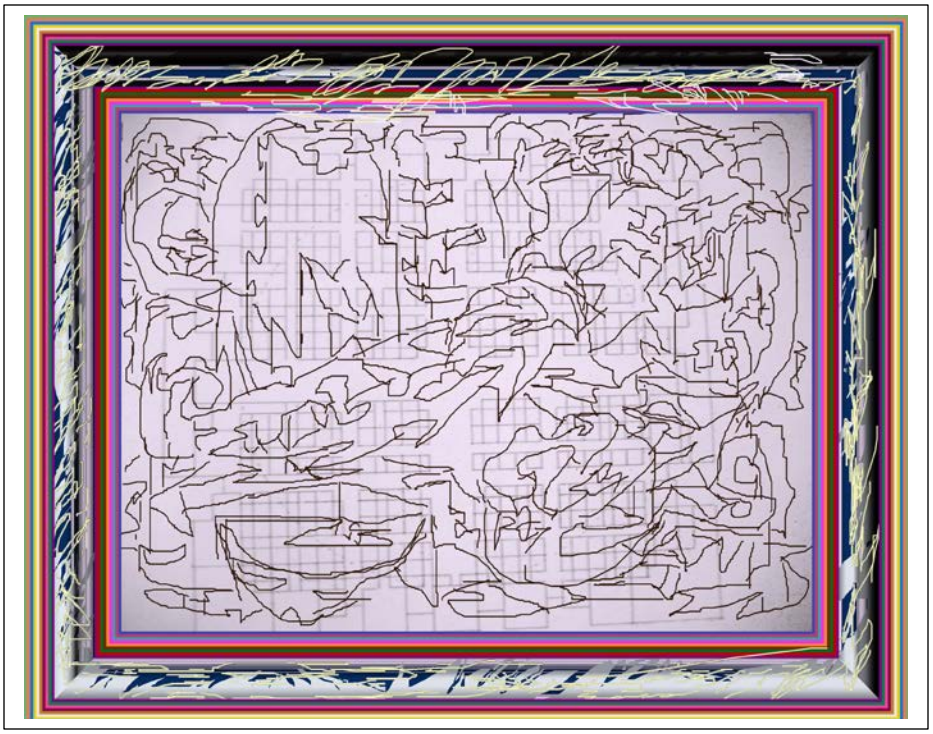


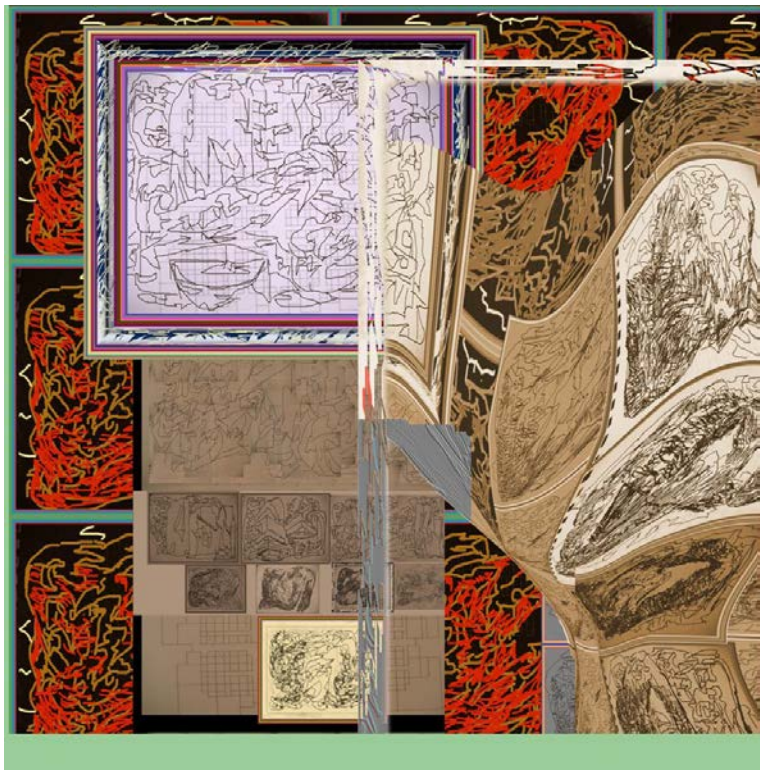


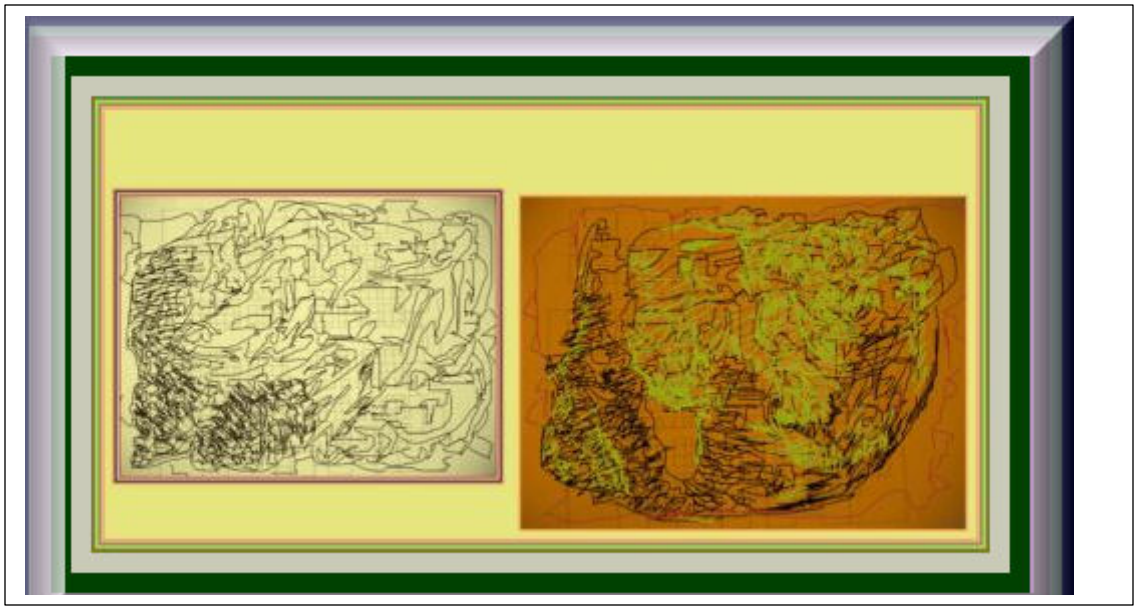


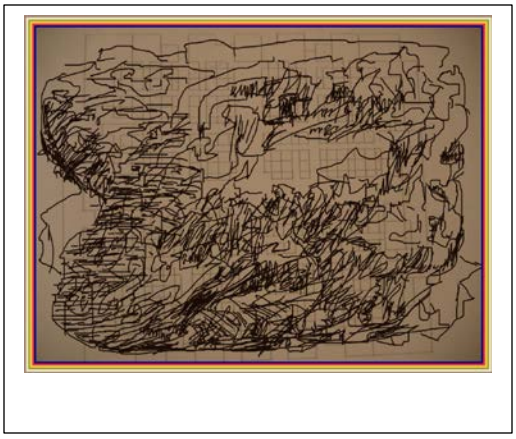


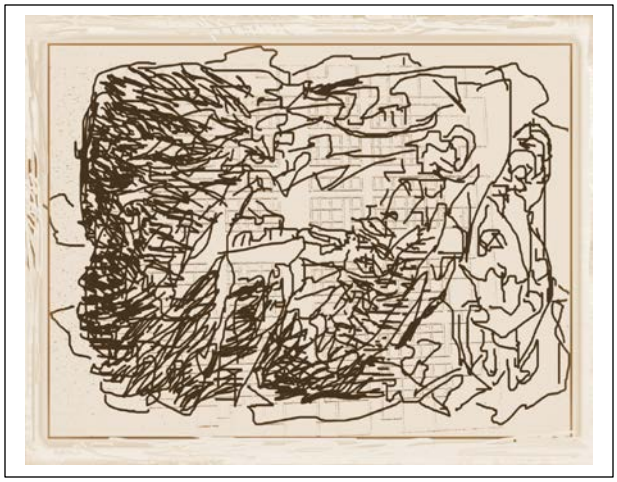


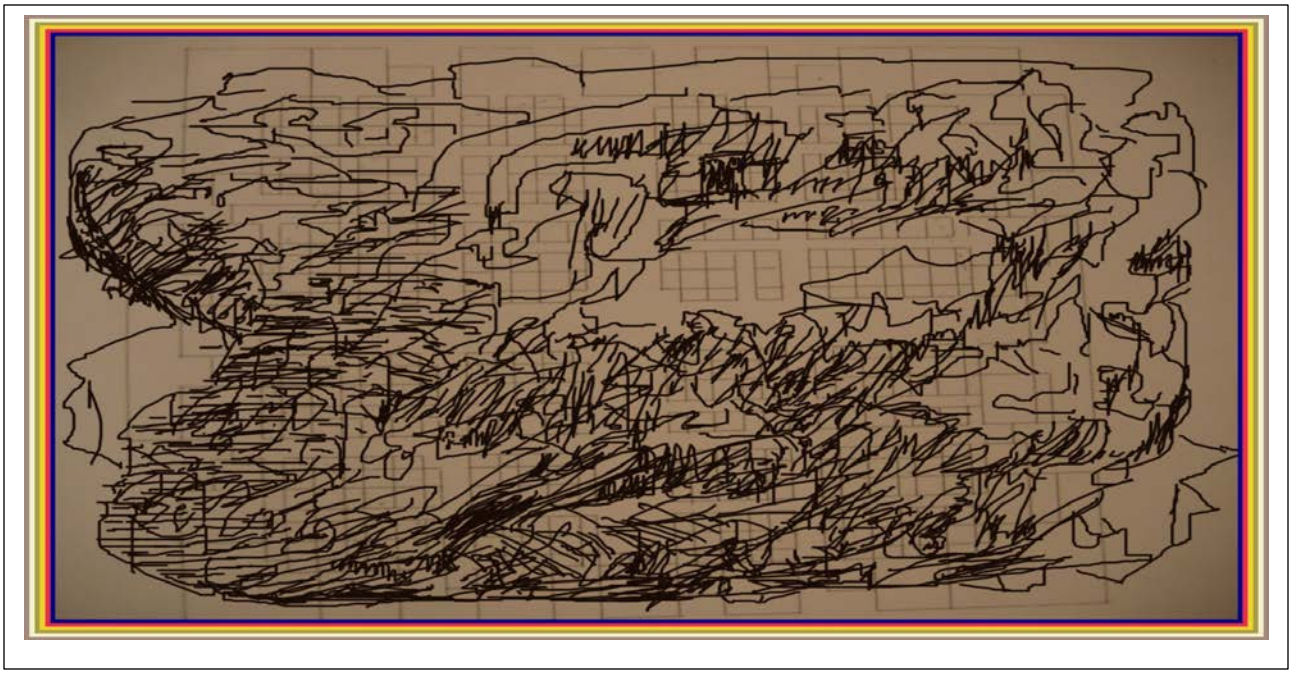


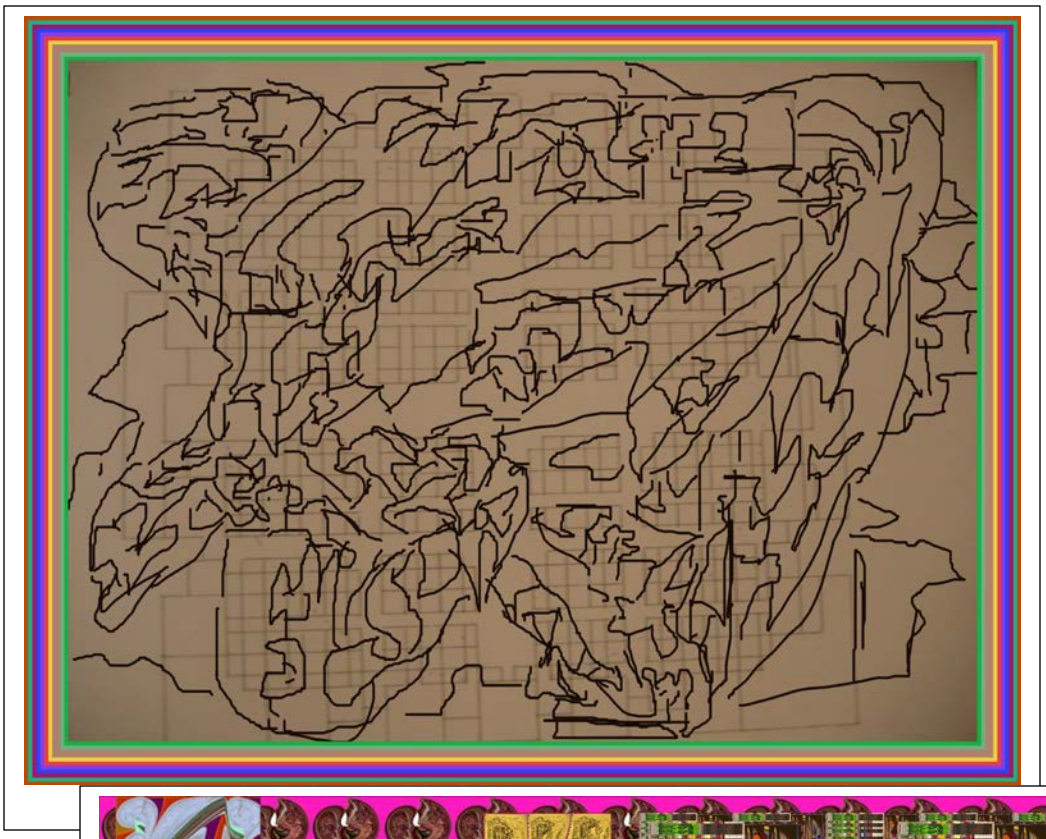


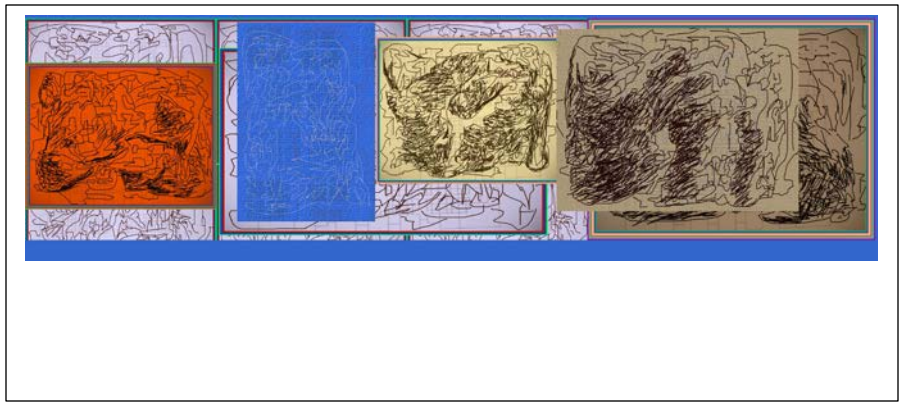


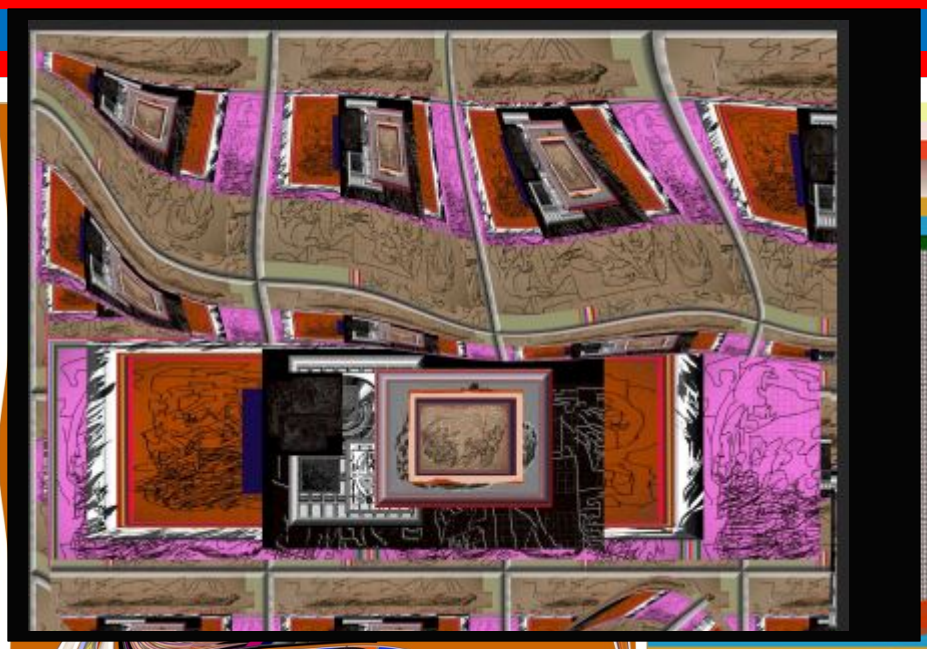


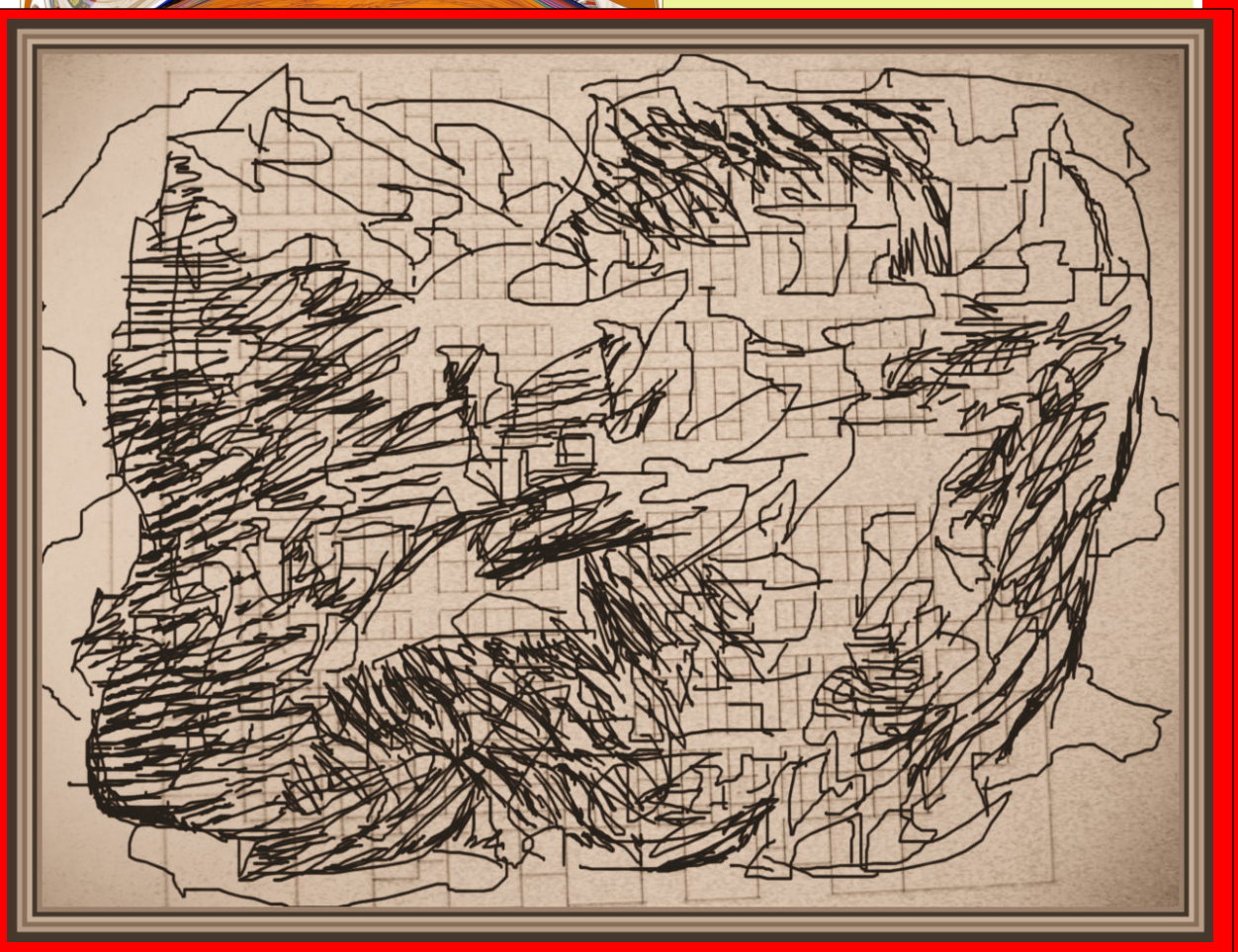


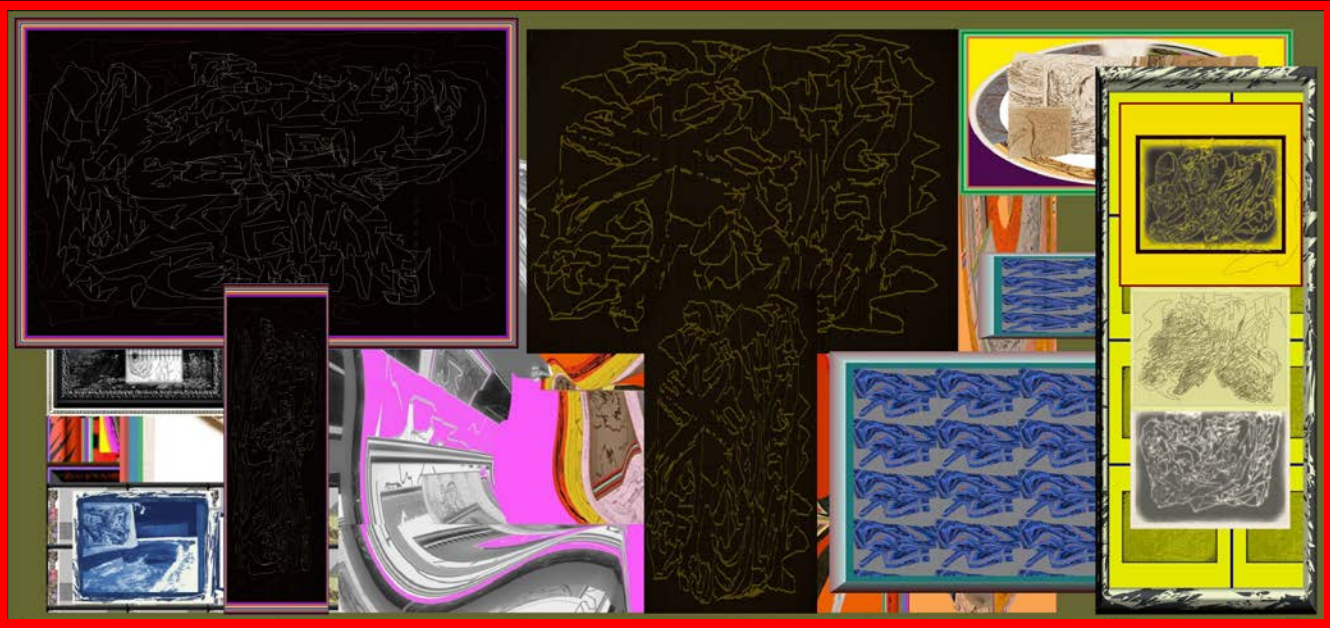


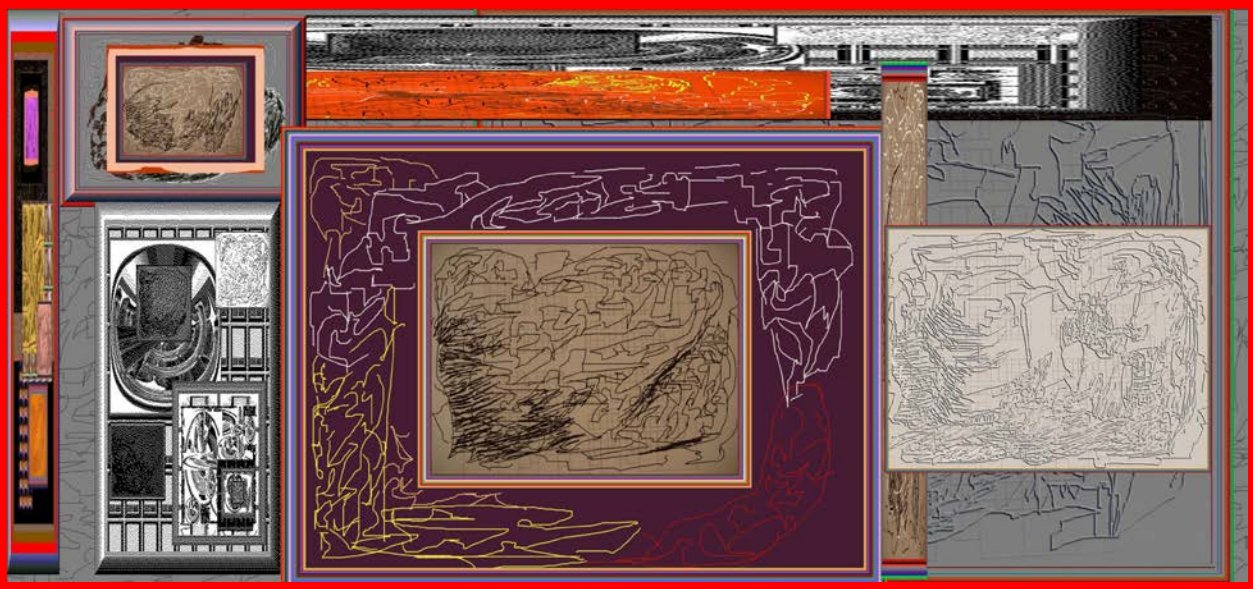


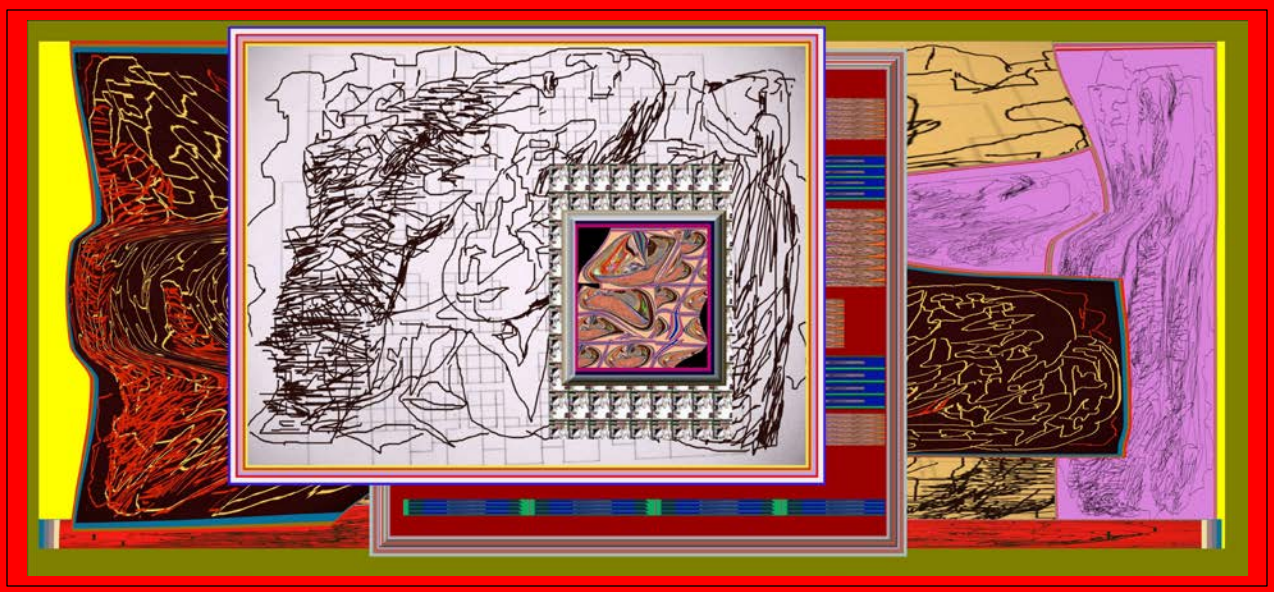


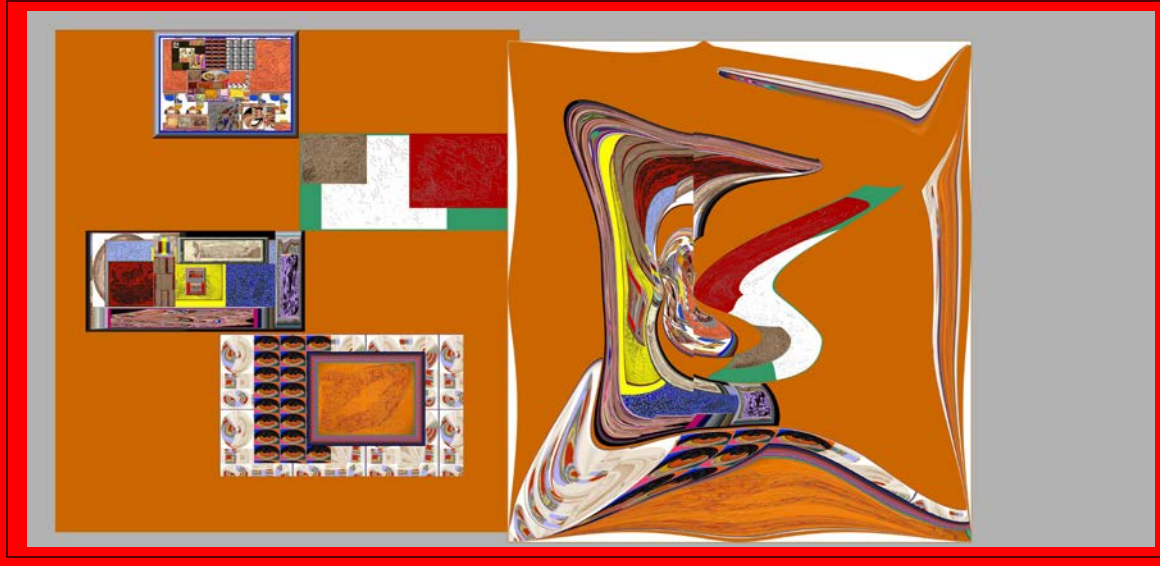


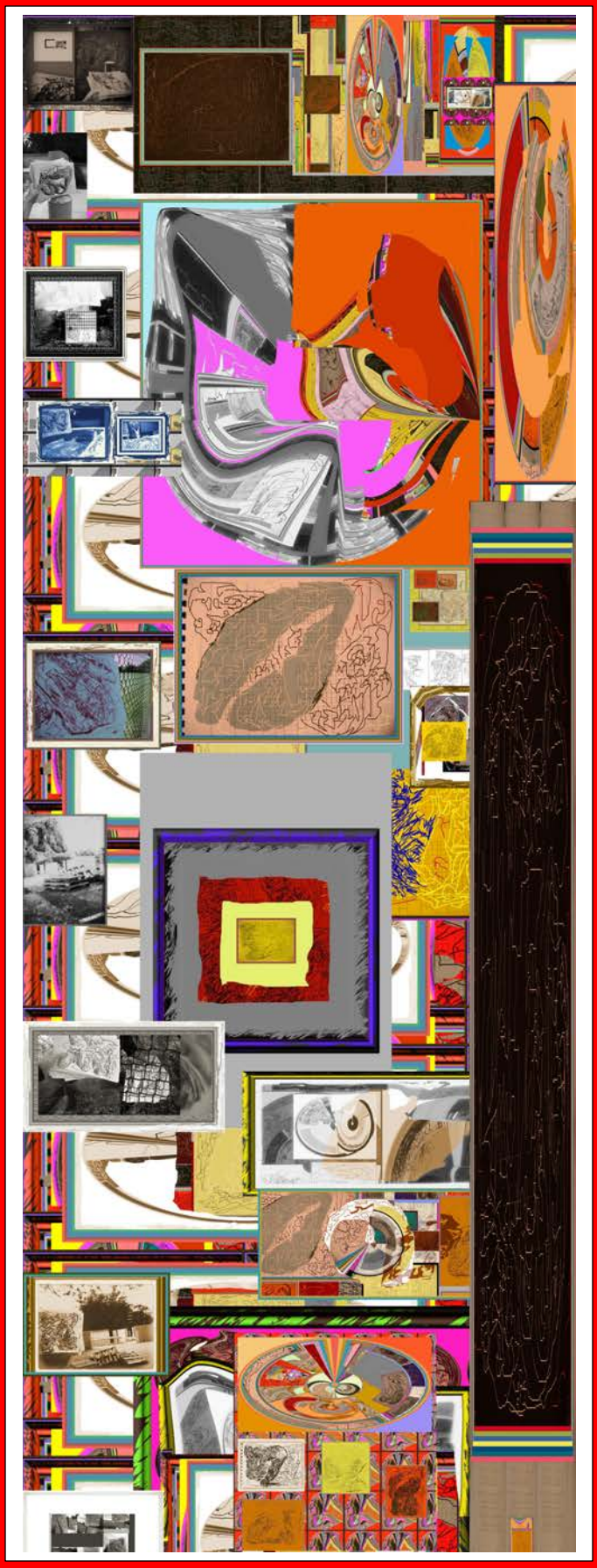


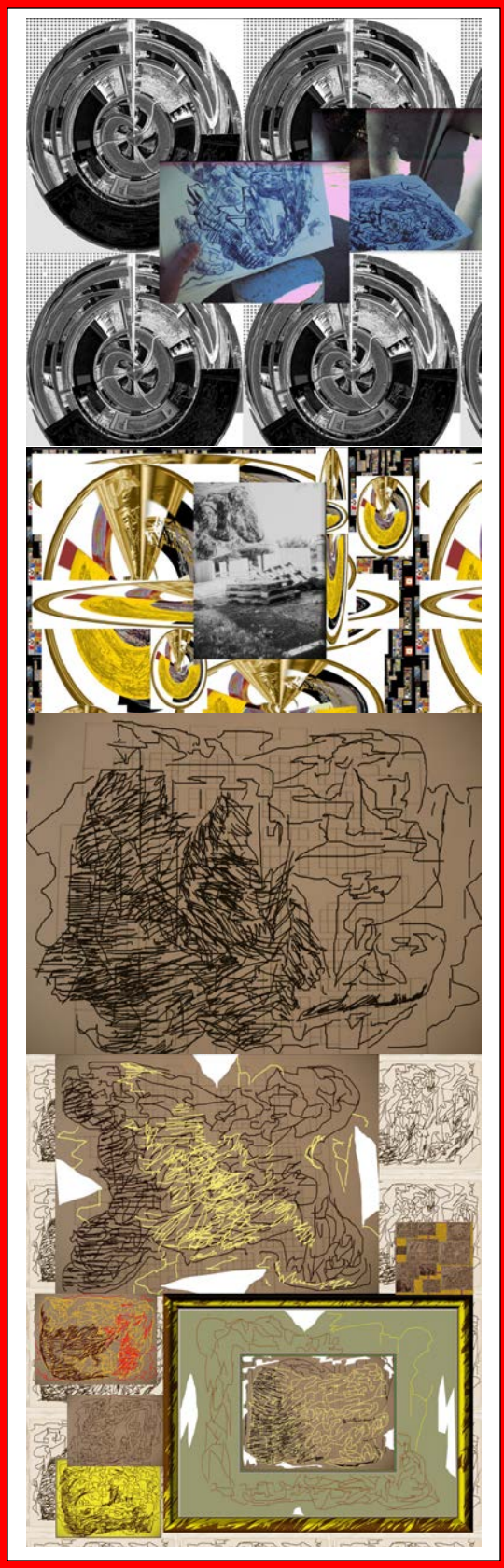


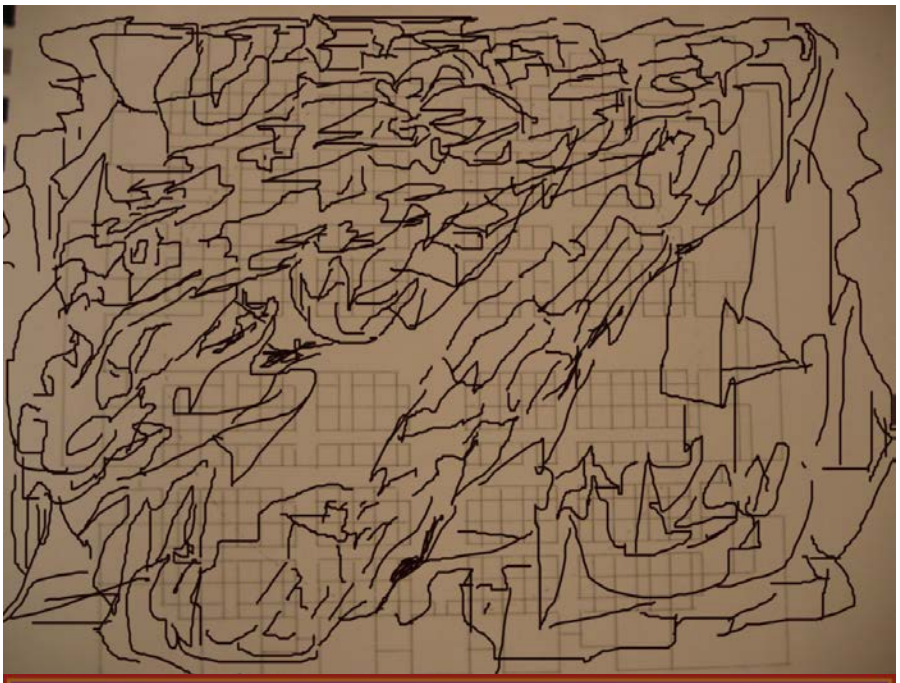


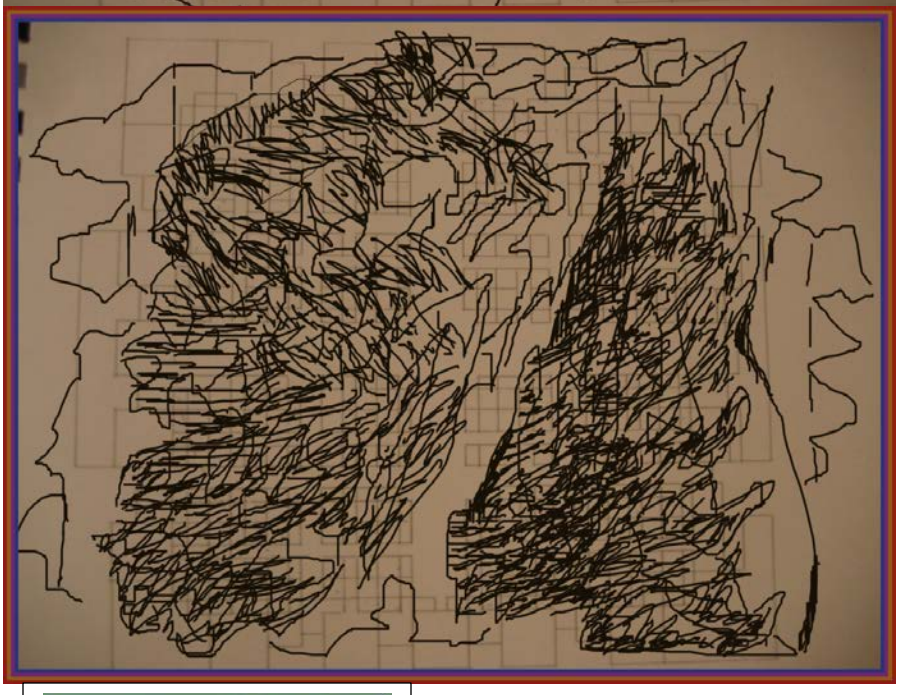


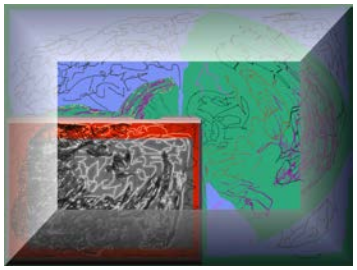


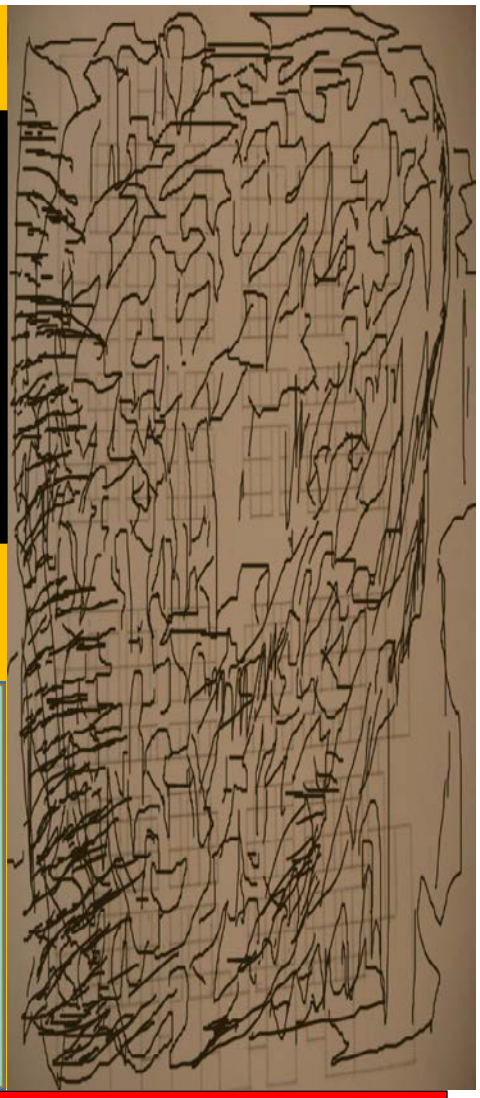


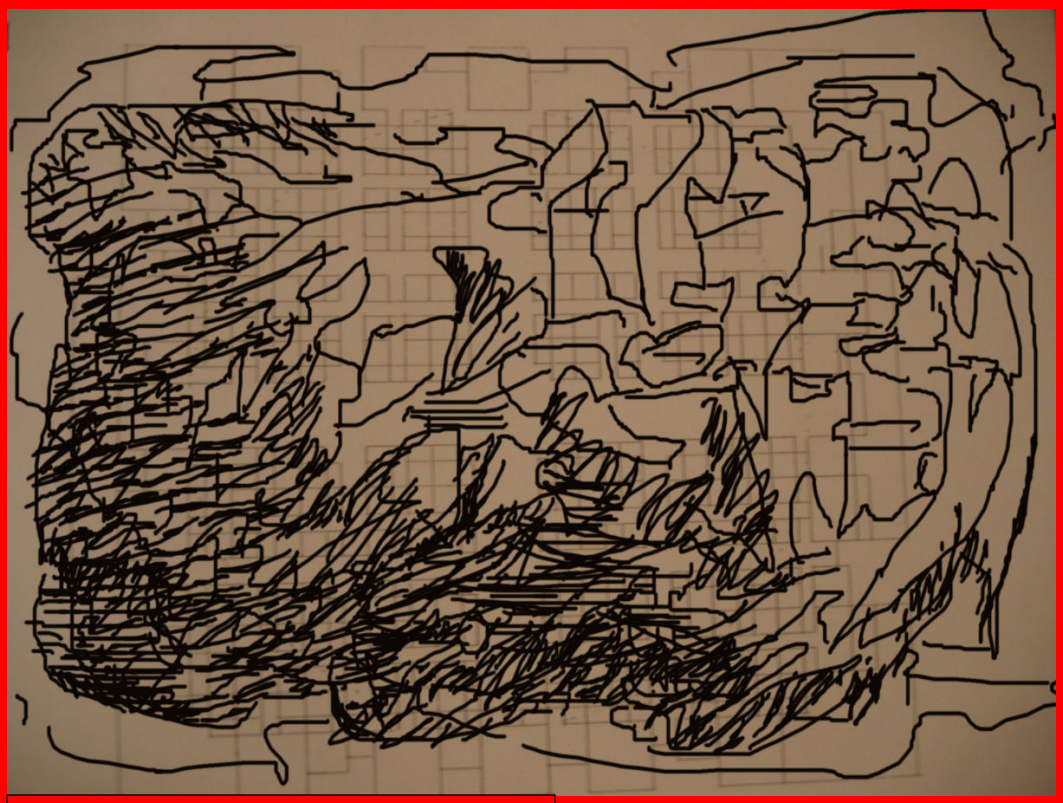


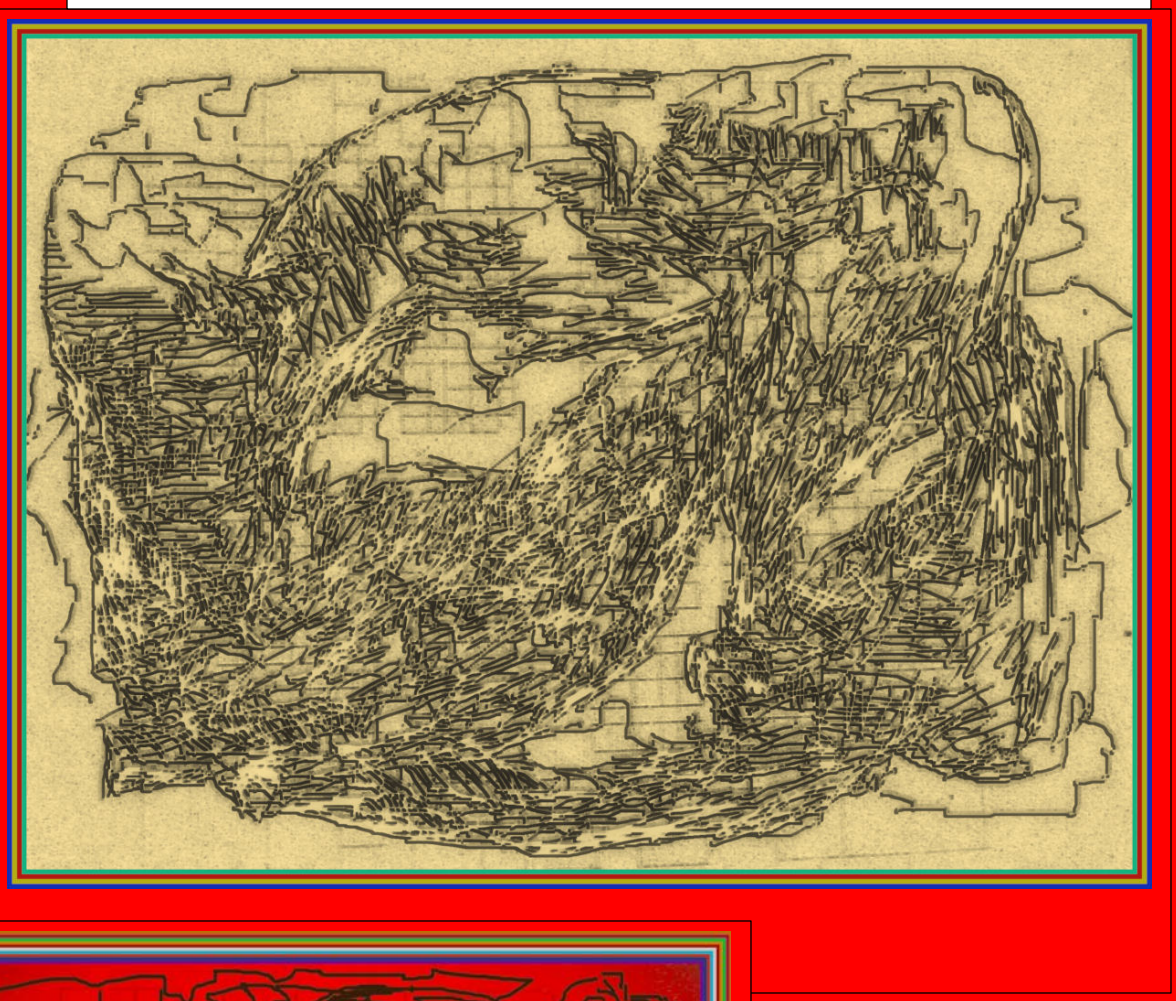


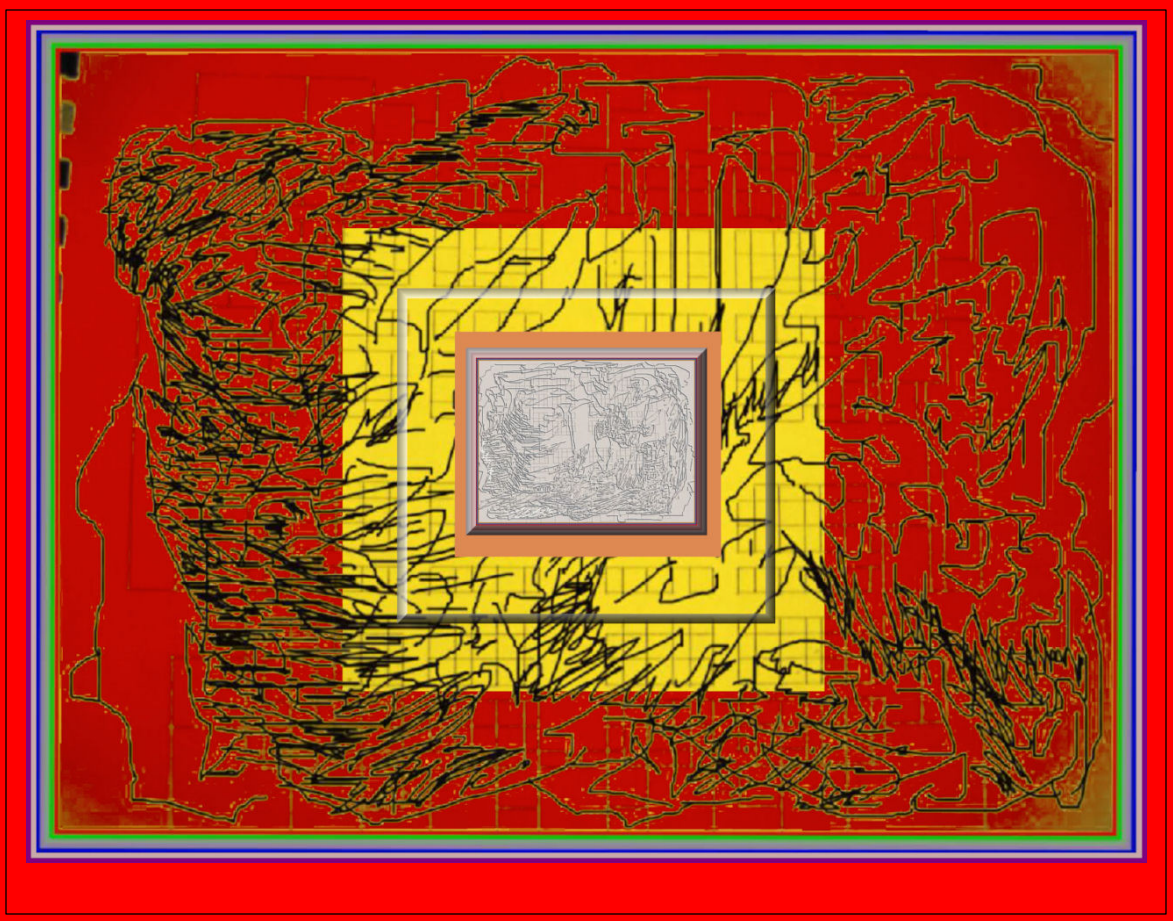


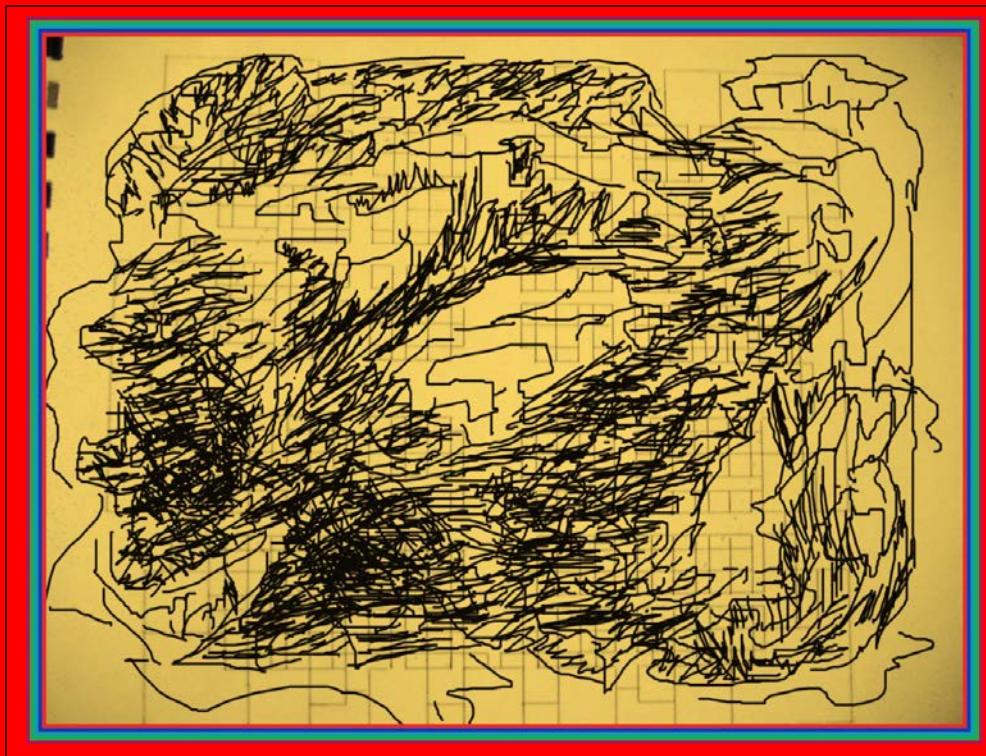


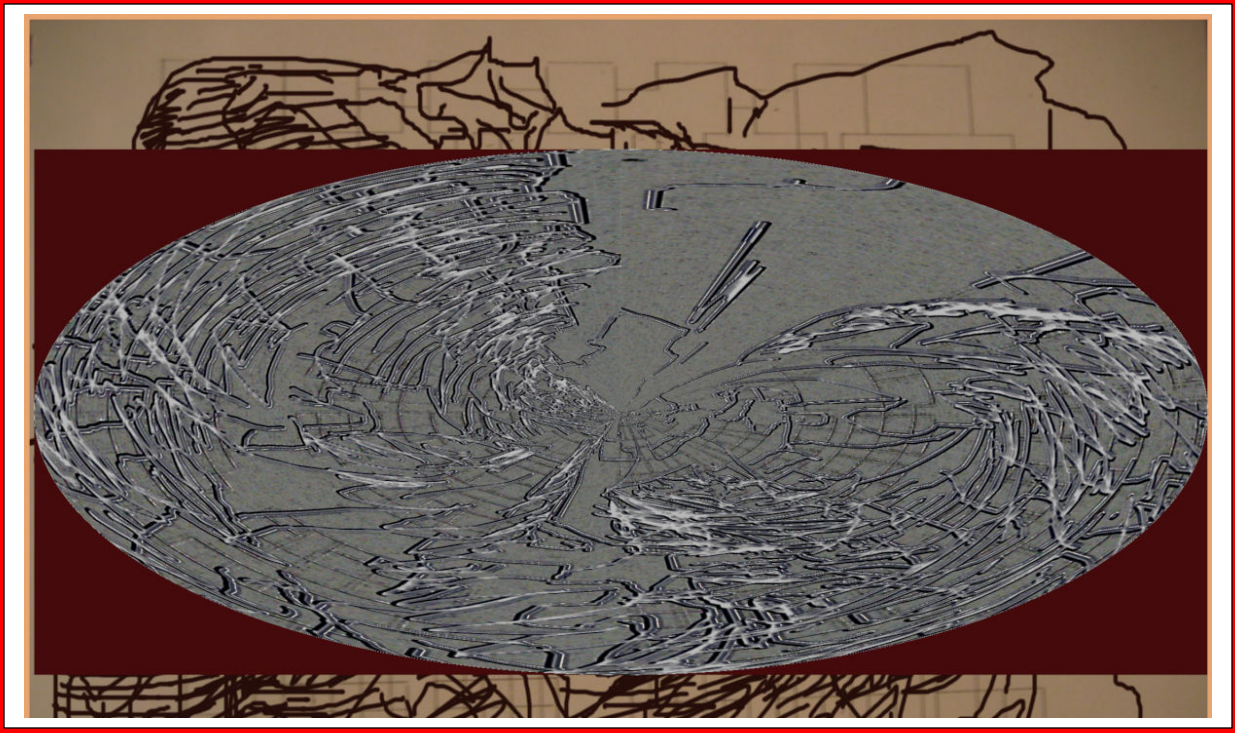


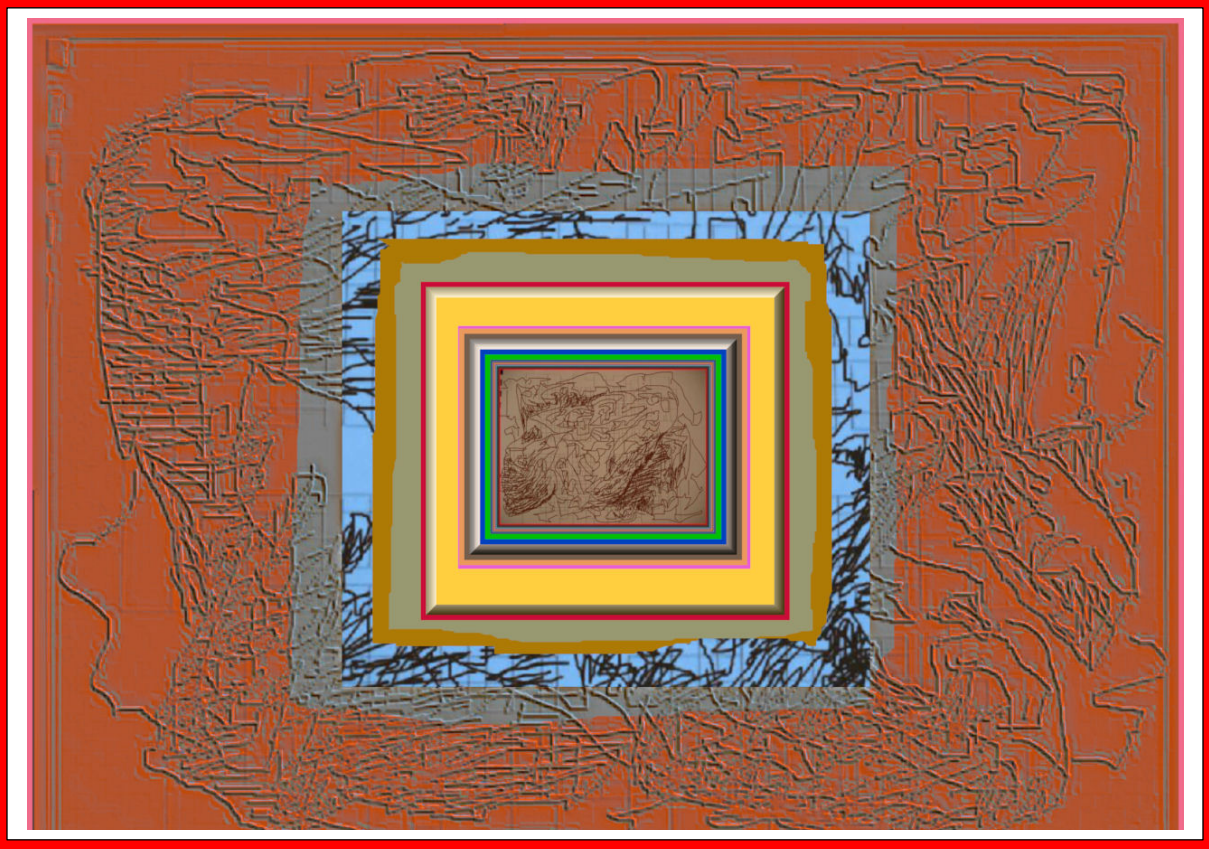


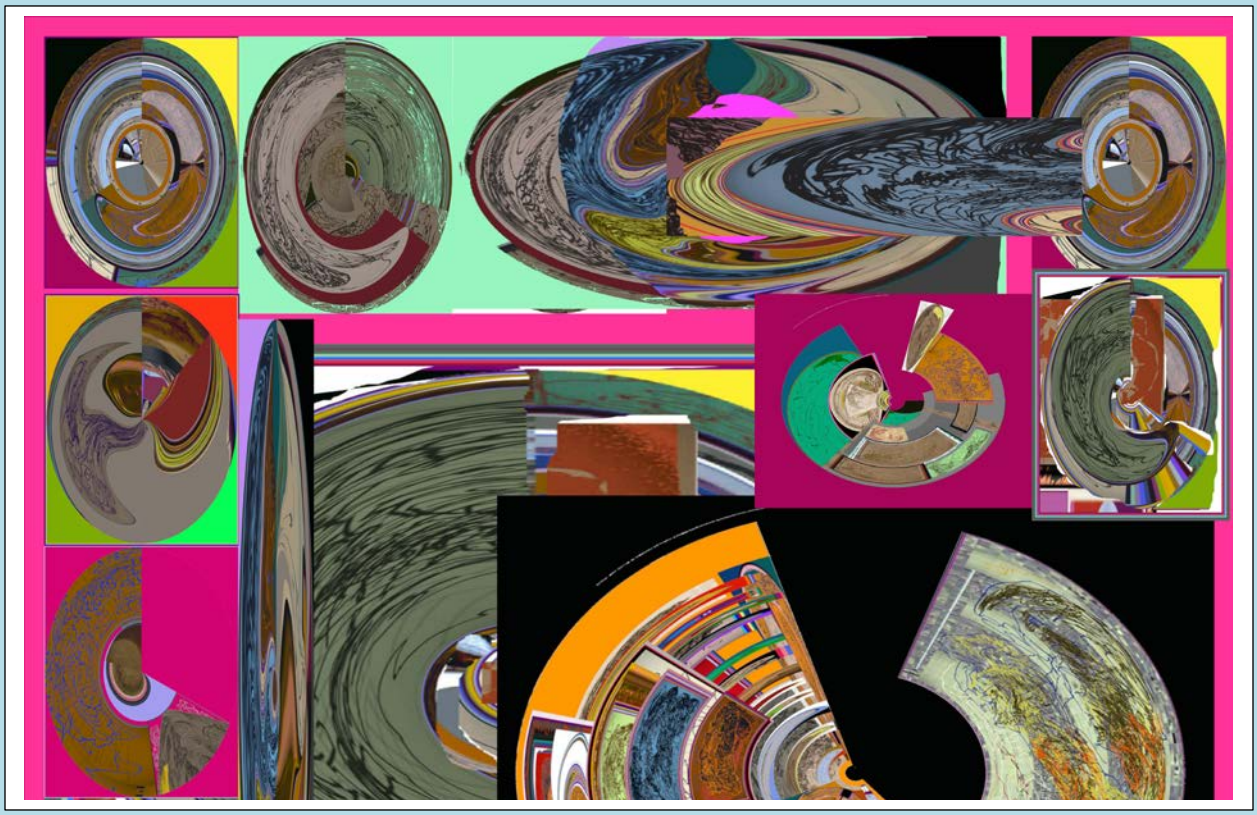


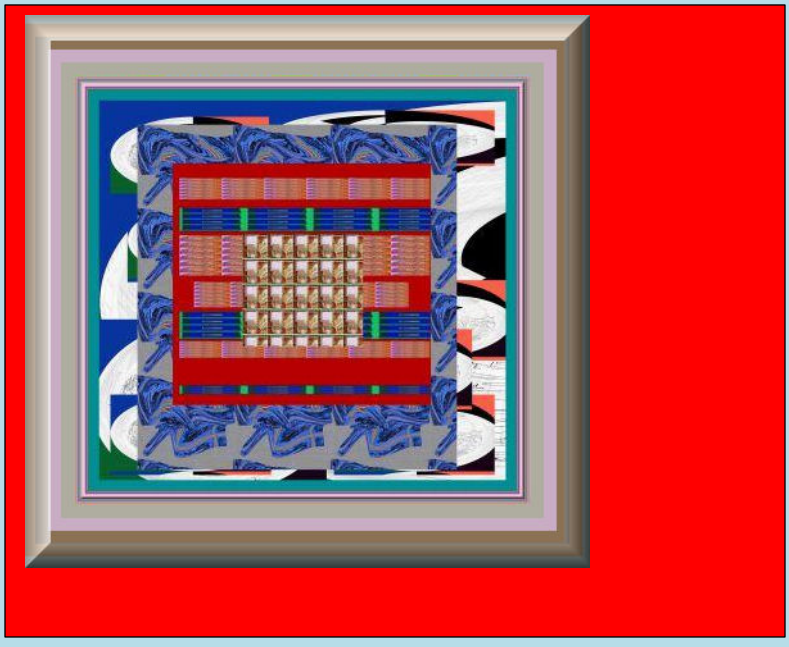


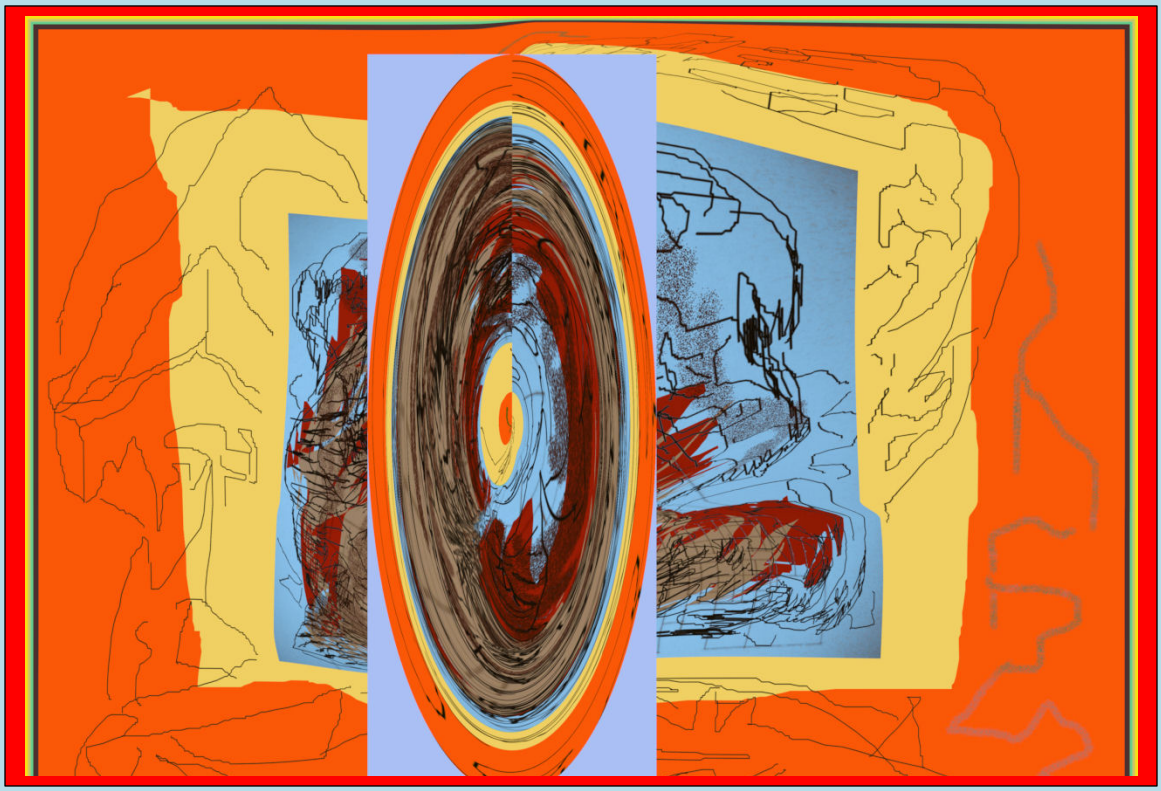


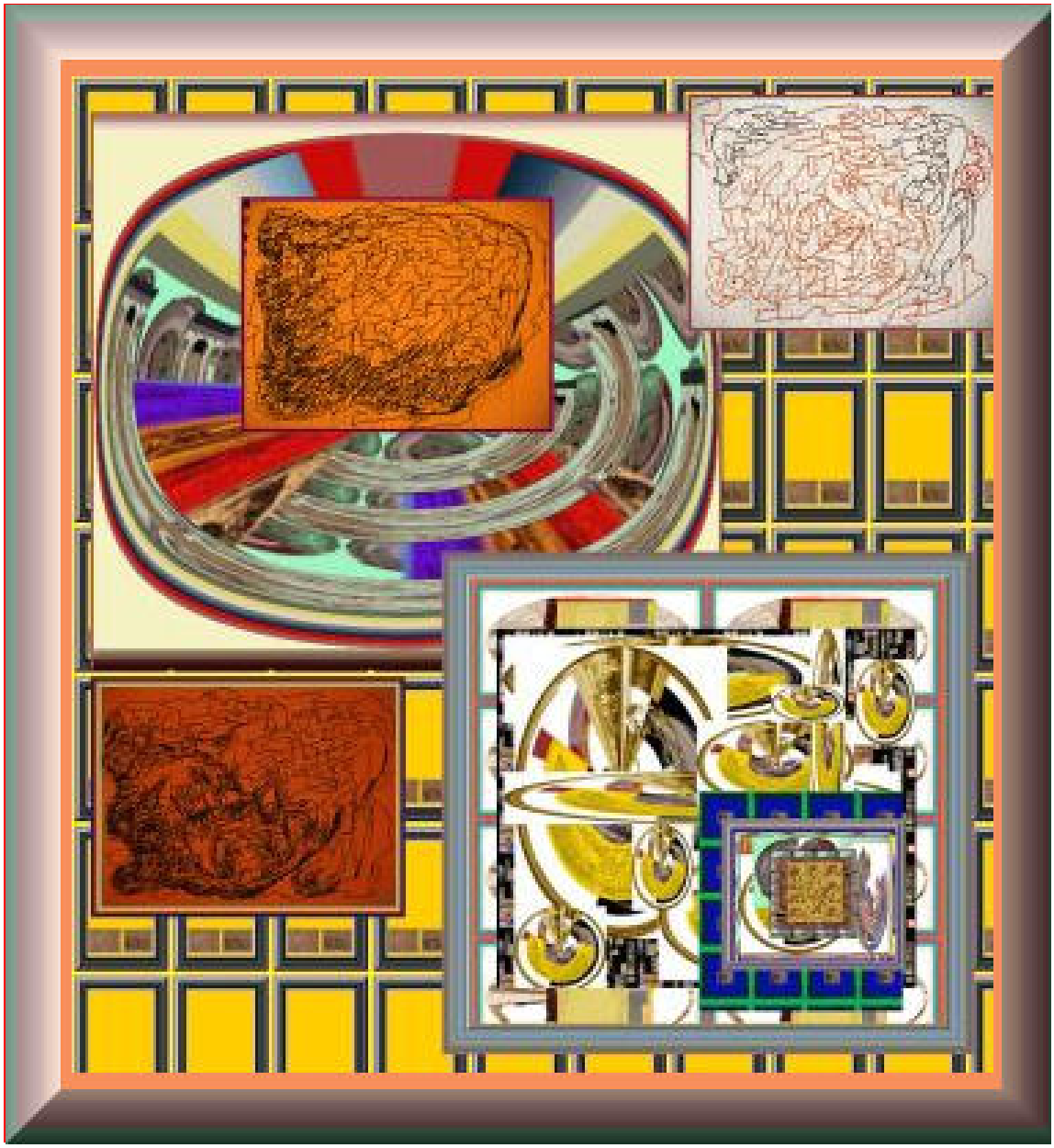


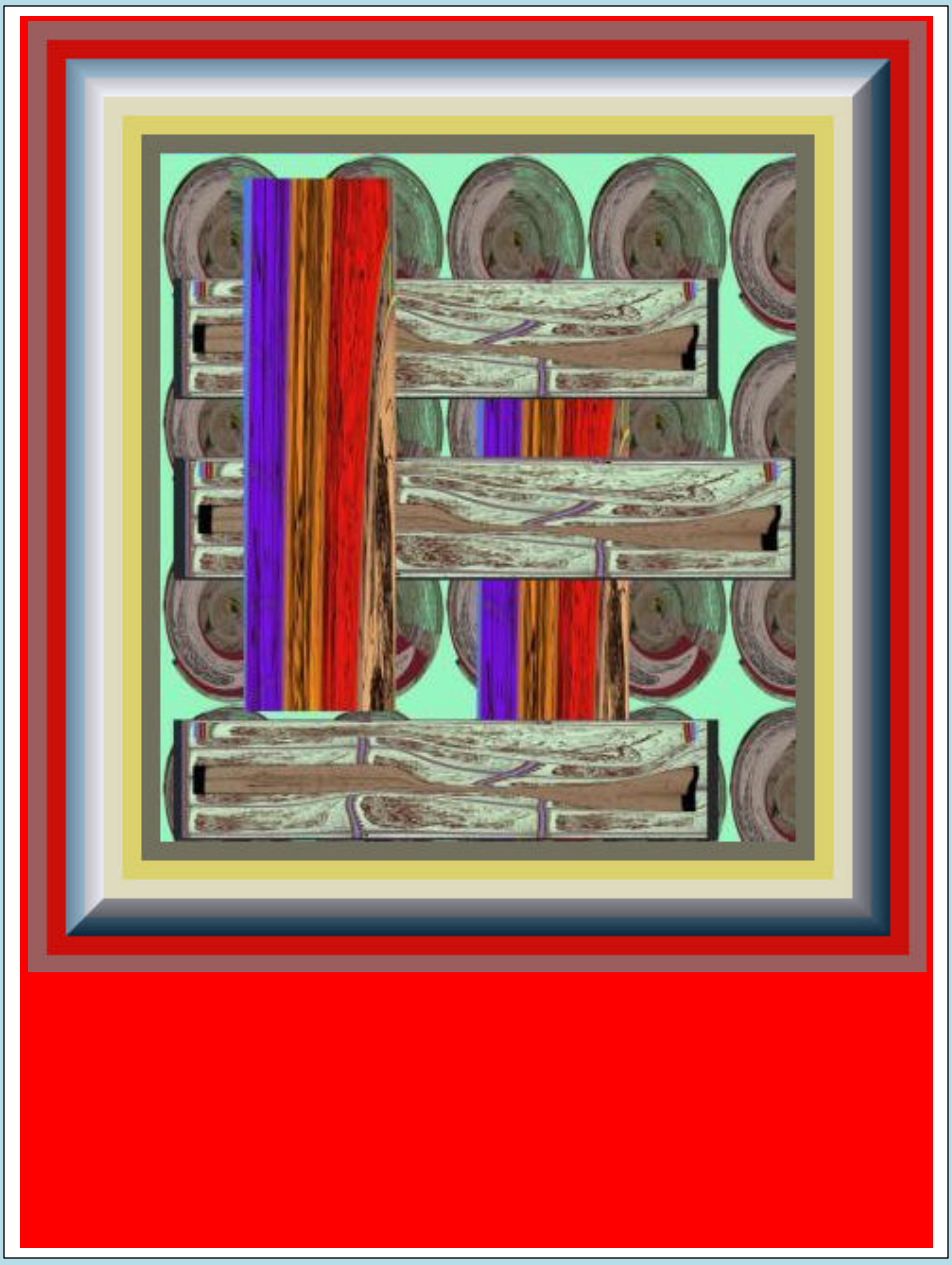


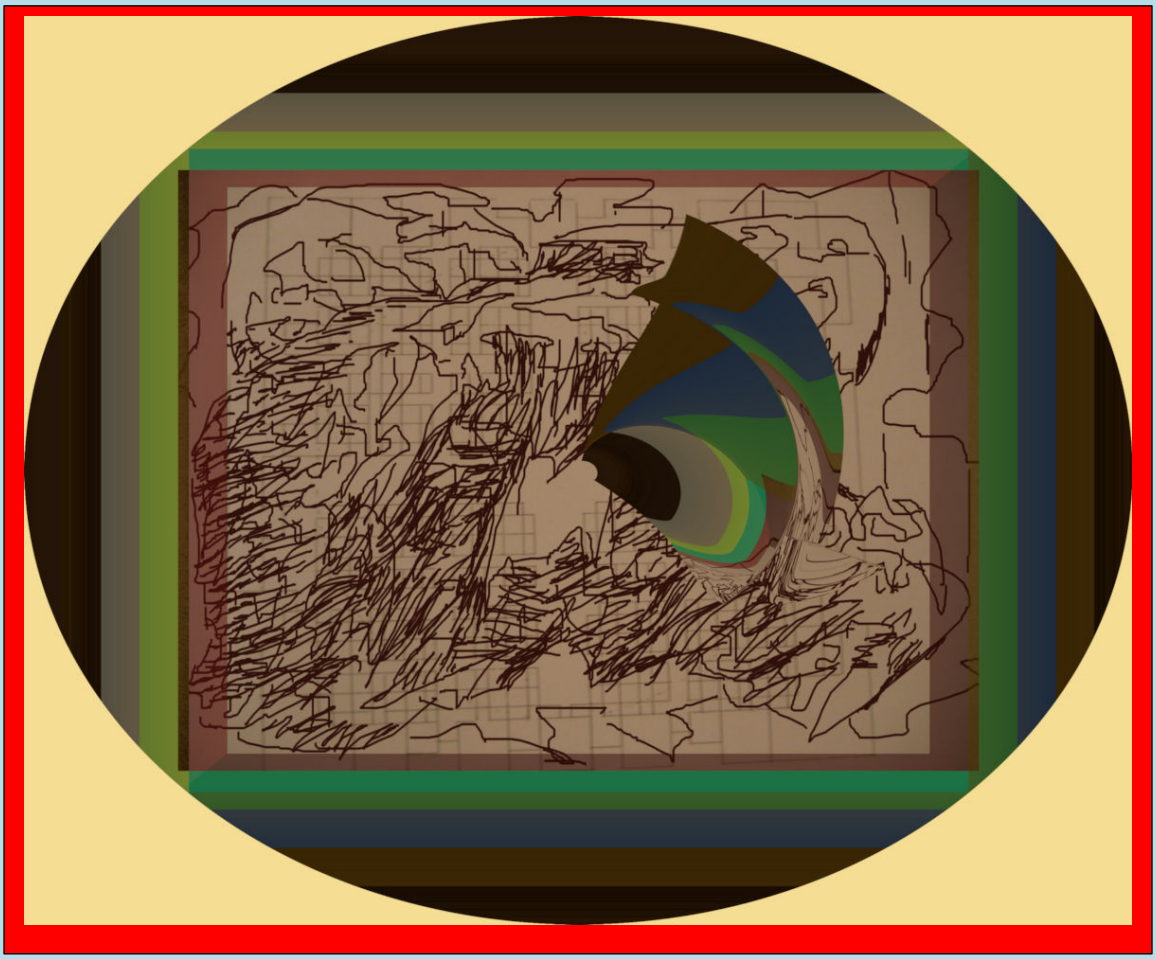






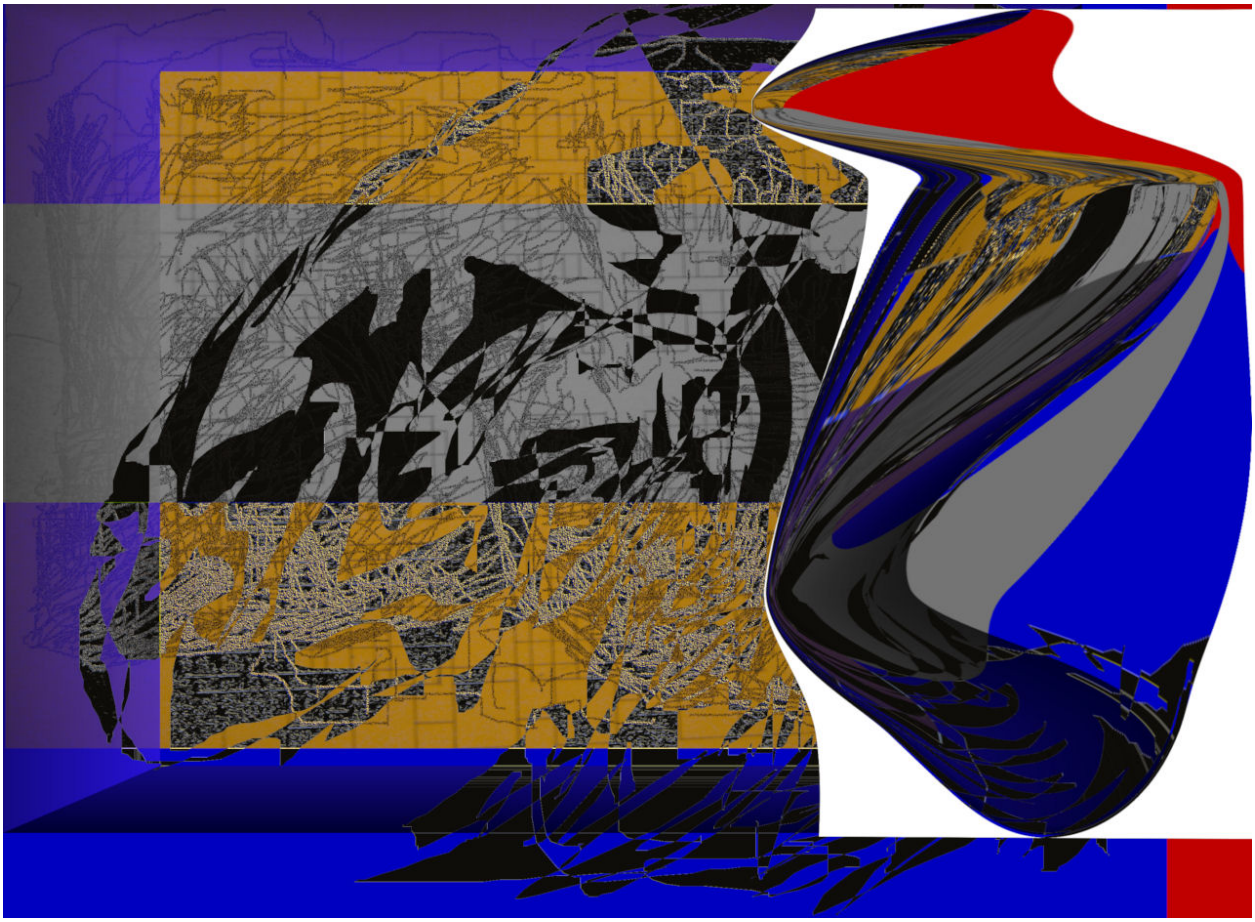


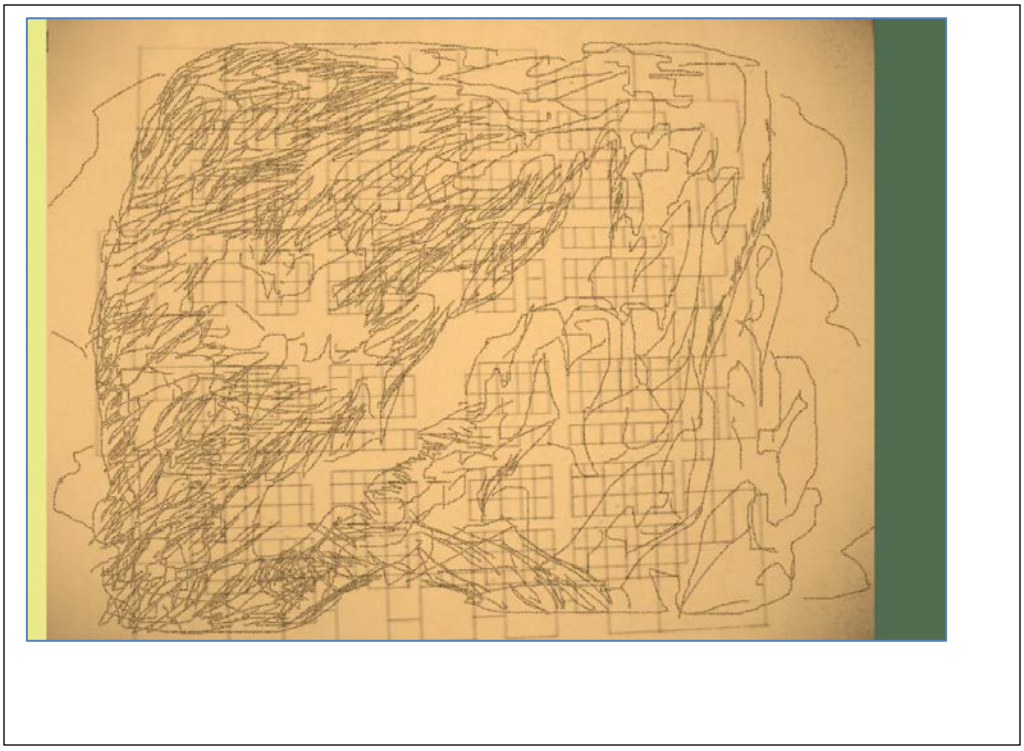


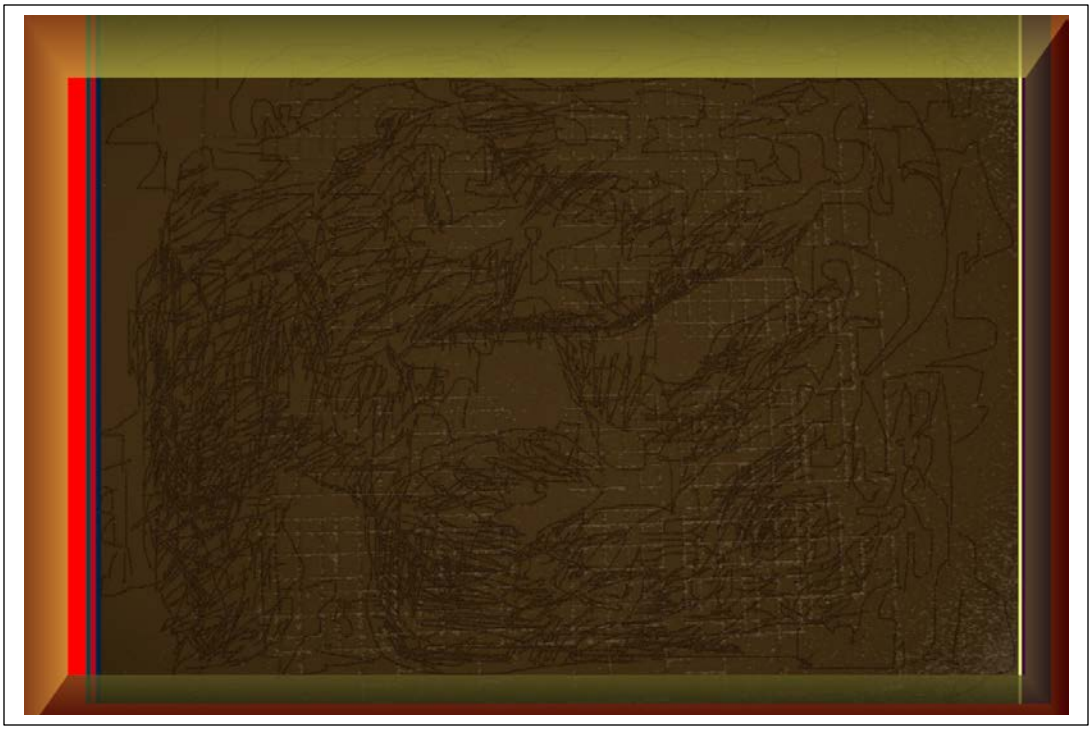


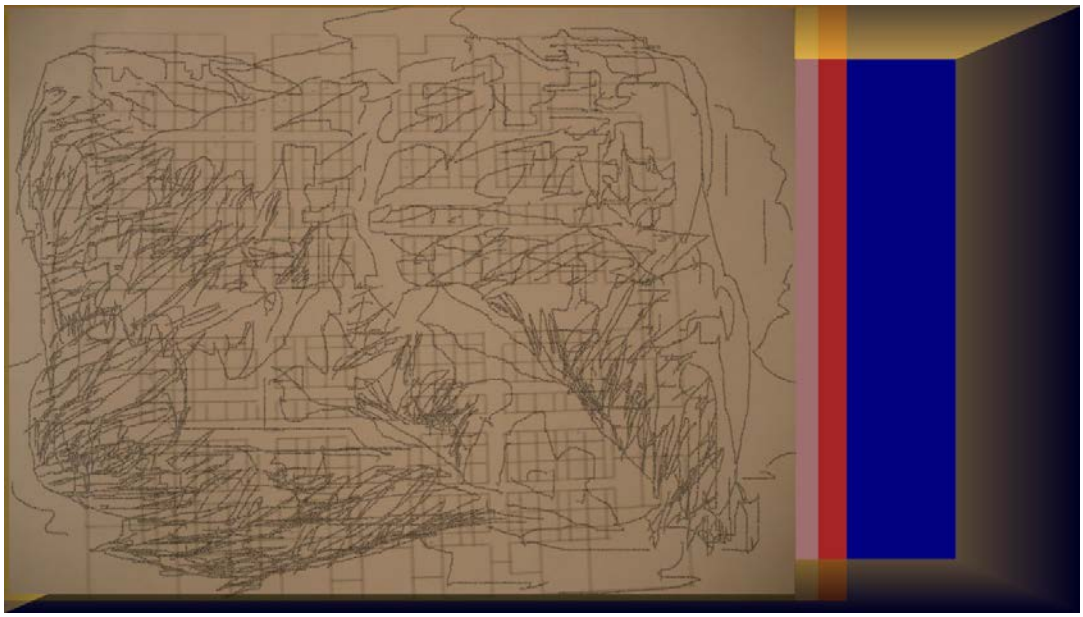
Fragments on Fragment Ontology of Fragment ology

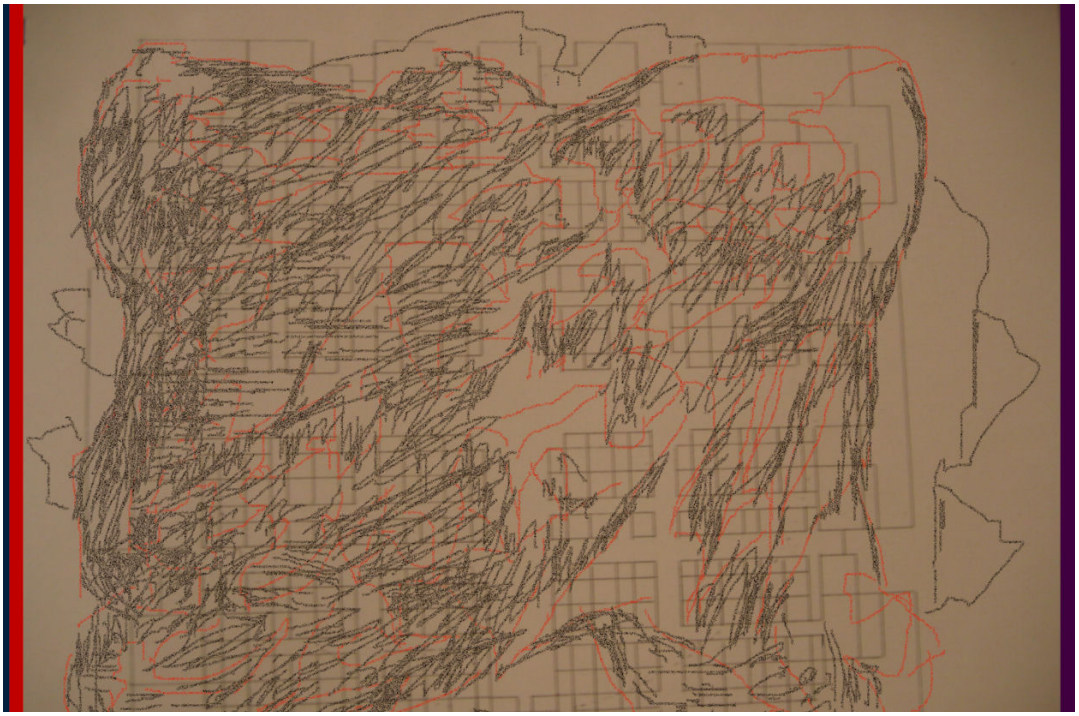
The archidrawing mode I have shown so far scrolls space and imbeds form within the space it creates out of the convolvements it forms and in the process the scales are contrasted just as is the case of “real” space. In These following pages I bring the forms closer to the eye and contrast movement edge to edge as something like a sociological and visual evolution of drawing form that works from the premise that reading of forms begins not with reading per se of words but with ancestral reading of the very ground, the work of Neolithic trackers and deeper ancestors… Thus even nature likewise does not know any difference between evolution of forms and behaviors, the behaviors of species are a projection only of the formative intent.

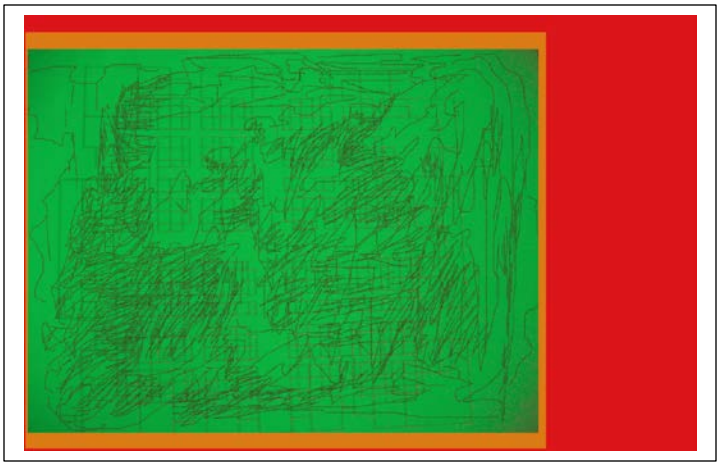


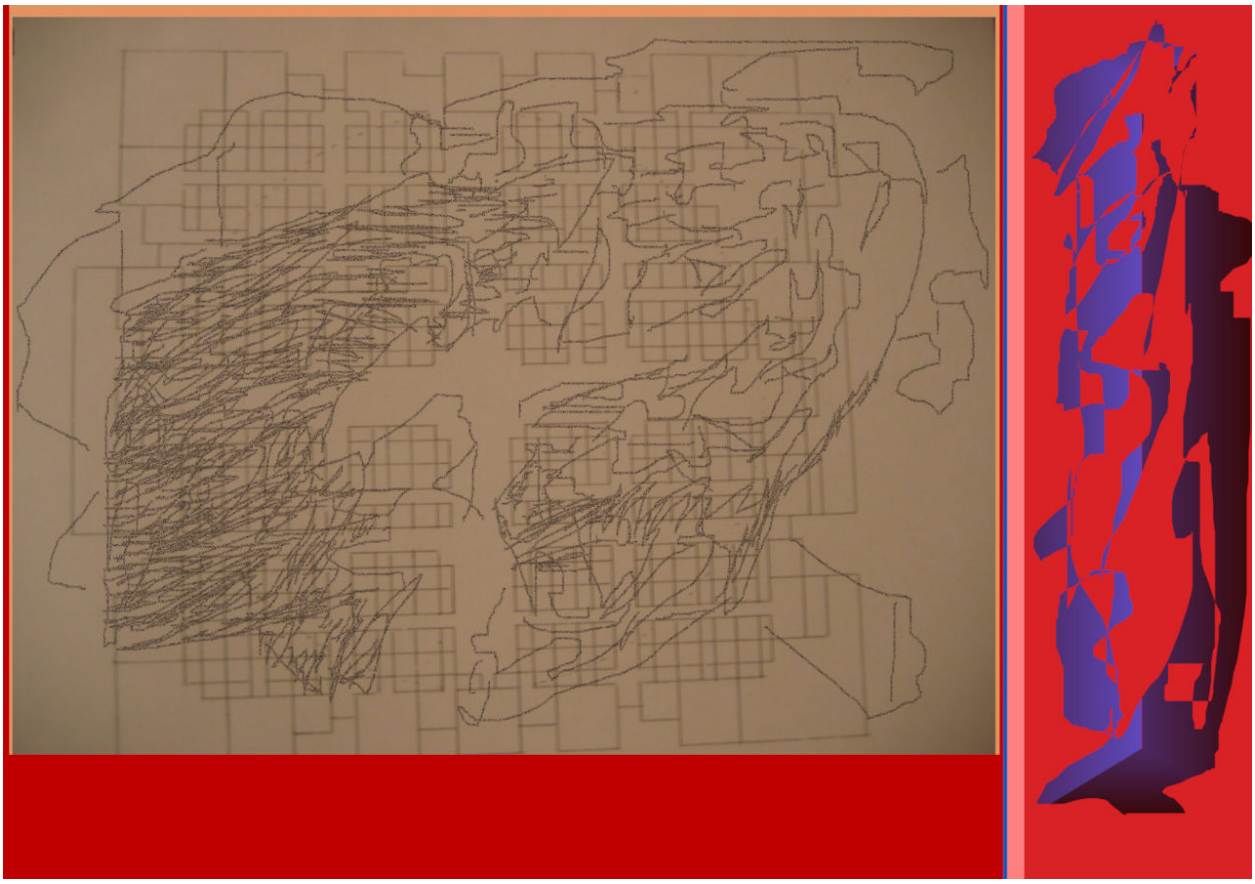


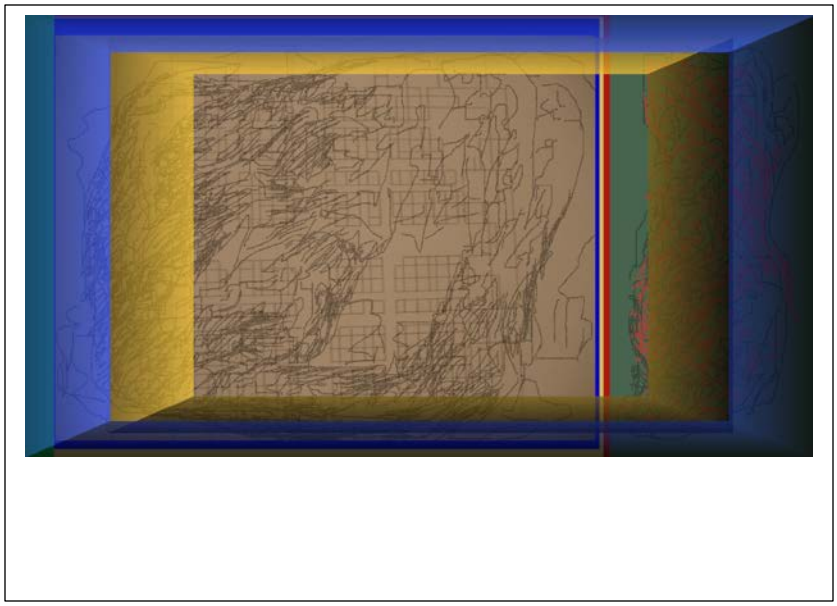


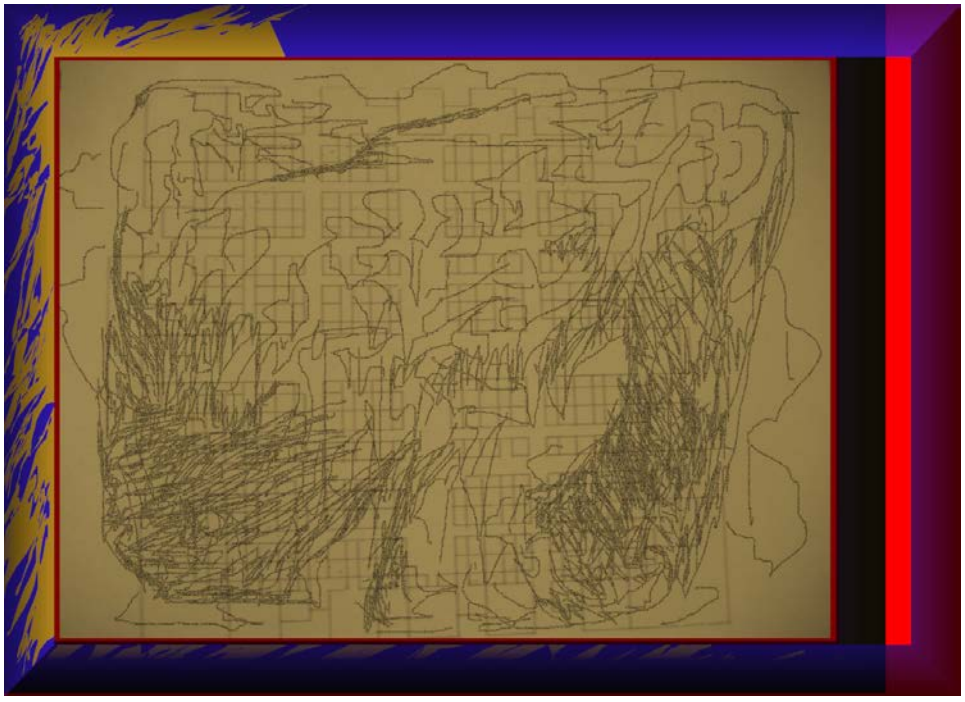


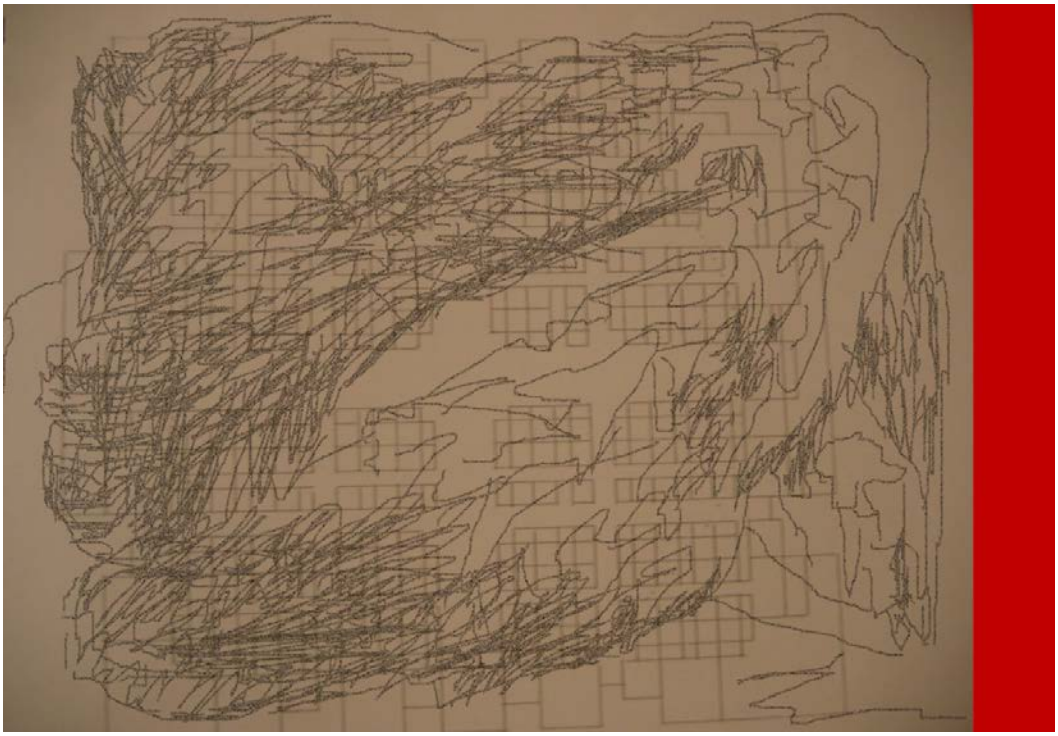


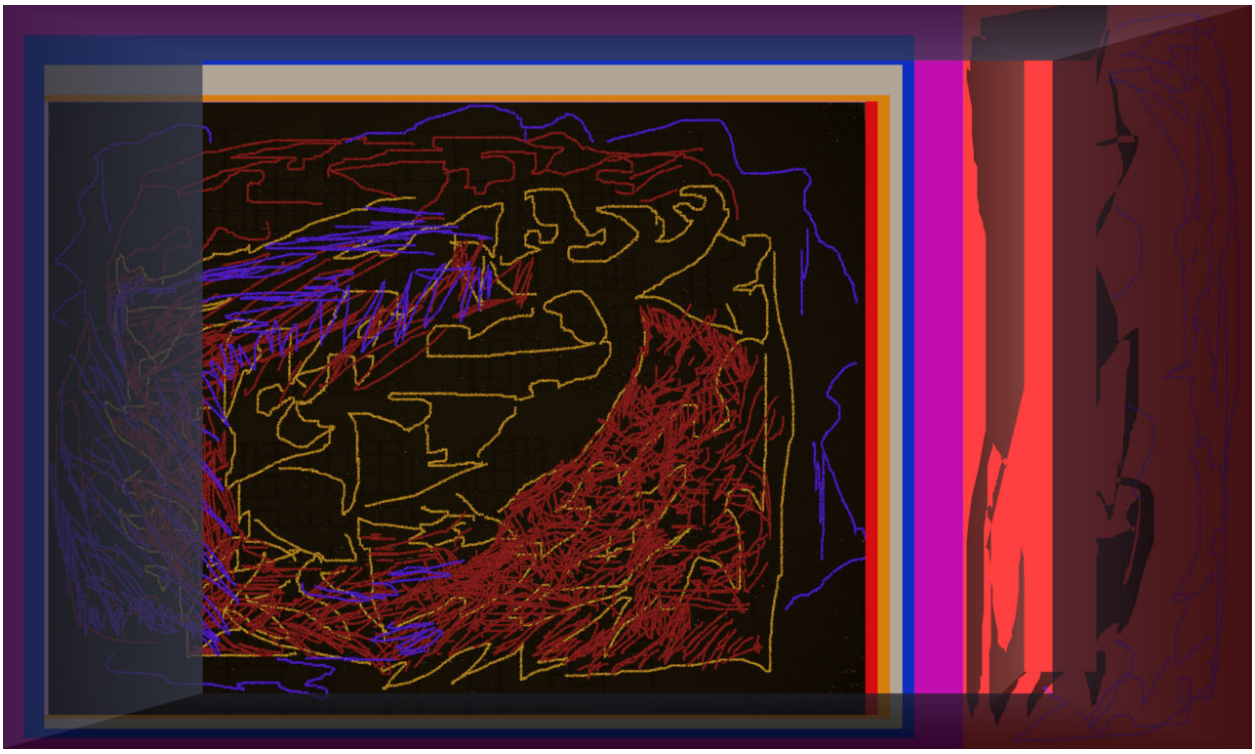


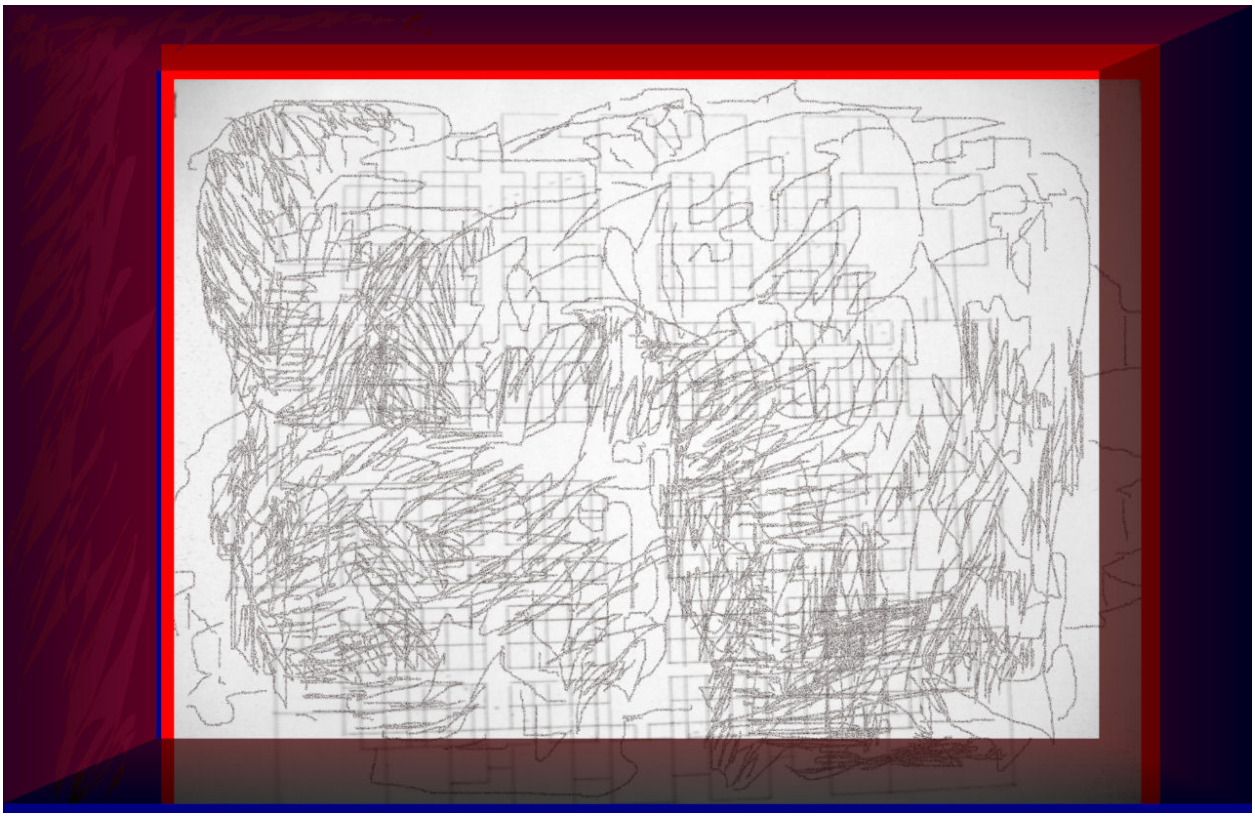












Fragmentology Ontology 2

In the 1980a The Harrisons created conceptual art projects as designs for community spaces in which they explored the evaluation of what they called metaphorical values. For example by eliminating a couple of roads they could change a deteriorating environment into a park (i.e. controlling or redirecting traffic) Similarly epistemology creates and loses roads, is a phalanx of intercepting and abridging circuits of self-transforming methodology in which the "unusual combinations" can become recombinant aesthetics as Seaman puts it.

The metaphorical value of drawing are its readings into diverse media such that in our age cyber drawing then reflects on the relation of culture and art through a reading process which is part of drawings language domain given that reading in childhood, to begin with, is accompanied by an instinct to draw. The is instinct is conditioned by our ancestral and archaic formation by which our progenitors read the ground before inventing type, one can feel in cave art for example that the drawing is highly emblematic of tracking, or reading traces and sustaining this activity to an art offering in which magic is related to the hand and foot, the ability to make things happen by reading circumstances and participating by activity. The activity is that of a naturalness of finding a relation between physical natures itself and linking behavior between evolution, form, and culture. That is to say: nature does not know the word behavior or distinguish between the evolution from chemical to bird to migration but rather all are a matrix and surveying this in language all are in a sense behaviors, the behavior of matter,, the behavior of mind, the behavior of culture, the behavior of interspecies adaptation and of broad physical ecology such that then topology is the realm that rule topography, and art rules philosophy. For the proof in rhetorical terms is artistic or dialectical proof in relation to inartistic or data set proof. In the end one reads data, and the mind programs the machine. Cyber drawing then reflects on all these physical, natural, cultural occurrences and relations.

- Giotto's furniture of heaven is mirrored in my art by contrasting a smooth enamel or glass like meeting of the eye to form with more disruptive forces of the building up process in the given media matrix and the rhythms of drawing as they keep expanding domain in a parallel set of occurrence and how these then embed and enfold to deliver an expanded potential into the realization

process that is the track and trace of drawing and drawing by carving cyber spectrum light with the such graphos as develops to context and is intertextuality contextual to construct on multiple levels of polymorphic topologies of mind matter and projection of hand.

- E-furniture of heaven: edge to edge sculptural strategy- irregular presentation of smooth form as stripe with a poly morphic transliteration of a strip wrought as convlolulum of butterfly and hourglass joints.
- Built subsequently to plies of color carve through a distortion field. These are interventions on the computer button or Plaque like form….
- Antaclasis : pun to render two meaning of a pun to link clauses ie" I will render you my shirt to pay the rent"
- The cyber drawing connection to printmaking evokes the rhetorical antitheses of artistic proof(discourse) and inartistic proof(data induction) That rhetoric creates narrative levels of its own discourse that inform the belles lettres ie trope, syndoche, or more broadly ontology, semiotics, semantics. Epistemology speaks within drawing's facultative testing of its own origins such as the print state suggests is outside the paper media, recalling origins of drawing in other materials
-
- Which the computer spectrum then fast forwards as we search out naturalness anew.
- What is the difference that drawing as the constructive hand makes in a given project over time in its states, and the "states" of the art print ("artists Proof")?
- The difference is that the print proof reflects on its origins outside the state of paper, and hence to it many levels of gauging language. The print has a distinctly philosophic dimension linked to the earliest trackers reading of the ground.
- The cyber drawing is very linked to traditional printmaking in a kind of manifesto of constructions of relief fields of marking scrolling a creative matrix, a heritage of the seal given over to psychological colloids introduced of the ethereal andephermeral realm of this new chimera.
- Because all art is about art is as such reflexive apperception of language through space building and bridging poetics and poiesis.

- Just as some sculpture is done in plywood, these drawings take up the idea of plys…
- "Aloysius" the theme is from classical rhetoric and means breaking a subject down into its alternatives, I am interested in how rhetorical traces show a fluxus phenomenology where the interactive aspect of software functions artistically- dialectically by working outside the intent and design of program, away then from the "Pierce" semiotic of sender, message and receiver but rather in a diverse integration such as the book Gödel Escher Bach noted as occurring already and early to computer movements in semiotics and cryptology.
- Hoffman's was interesting: I get intrigued about drawing with and across the grain and how mirror imaging in crossing midline turns motion inside out.
- Chiasma, Greek term meaning in Rhetoric an argument arranged like an X such as'" the oldest in time is the youth of the world, mortals immortal" or in visual terms for example like the rays of the stigmata through the hands and feet, cross indexing…by a similar logic then the part of the brain where the visual chord divides into the two halves of the brain on an x is called the visual Chiasm
- Deconstruction and Post Modernism are essentially rhetorical functions in the sense of looking into how to best form the experience of perception through interactive elements of a poetic. By Poetic I mean I the formative nature that rhetoric means such as reside to trope, analogy, metaphor, associativeness to be sure, but also the broader fields of semiotics, semantics, epistemology, heuristics, hermeneutics, cryptography and ontology as narratology ; in short apperception provided phenomenological input of dialectical and interactive structuring used to examine experience according therefore to "artistic proof" "Inartistic proof on the other hand belongs to data analysis and methodologies which carefully define contexts and resulting jargons formed on an idea of protecting validity of "warranted" assumptions. A term from rhetoric also speaks to this issue namely the term "transgression "which means moving into the complexity of relation rather than settling on the obvious layer of meaning. Rhetoric recognizes the need to go beyond immediate contexts and experience through the embedding and enfolding of experience that forms its content.

- Some of my works are involved with compressing the scrolling of images into strata that support a bridge like structure as though partially buried in the previous strata of presentations….s
- My works are the metamorphosis of a butterfly joint…and the partiality I hold to drawing invites the consideration of fragmentation on the ground that the intuitive threshold of the axiomatic informs all projects and their "contexts" which always accordingly at the open-endedness of the intuitive reach outside the system, fragment on the grounds of synecdoche for one thing ie parts representing wholes and wholes parts. We see this for example in Bernini i.e. his Apollo and Daphne in which vision and touch represent each other upon their metamorphosis, and this transformation figures in the considerations of sense to sense of meaning and speaking… the embrace of Apollo which meets the metazone is termed by the poets, Alberti. Abracciari and this Italian word formed on the Brachi or arm which the cord wrapped around also represents cubit measure per the cord tropes to chords on the one hand and has in Italian the meanings of espousal, hug, embrace, grasp, span comprehension, clasp, inclusion, enfolding, and nestling and in English a good translation might be "hold together".
- How does the mirror of art become cultural mirroring through flux and fluxus? There being drawing and the there- being of design I look likewise into how the organic nature of the natural meeting the need to reinvent nature generation upon generation is upon such generative principle founding the biological teleological. This then implicating the neurological at a paradigm shift. In my work I proceed from a generative principle of improvisation which gathers around it tropes and playful rationales that are not meant to resolve to some sort of unified field, and in this I am towards what Euginicalls the neurological model which assimilations occur from within diverse associating, grouping, organizing…
- A fragmentary quality to responsive ordering (ie the "breaking down" the work analysis is implicates), was given scope by Lacan in his observations that Cezanne according to films showing the artist at work shifted and broke off his gaze, and the broken gaze was then precisely the fragment (thing)… The gaze when broken achieved an inner suspension able to further a sustaining creative fabric of further inquiry and concept.

- Smithson has observed that Cezanne and his contemporaries had to create a concept of nature to compete with the topos the camera built about itself... It is also true that the idea of "souvenir" was also very much in vogue and artists such as Corot worked in tradition of taking from nature such a souvenir that supposedly represents that nature.
- The "souvenir "therefore is a part extracted of flux to represent flux and the point of presentation within in it that accomplishes a figure as representation. The idea of essential form had similarly been proposed by Michelangelo in his parable of sculpture being rolled down a hill to separate the inessential. His great follower Rodin seems to have taken the broken part or fragment and treated as a generative element out of which grew his forms, and this indeed was his creative variation on the teleological intent of acaedemic casts that represented the whole from the partial and thus "siglia" as well. These castings were a corollary to the photo enlargement of detail as well….
- Rodin's Gates of Hell took 12 years, precisely because this activity grew out his activity and generative nature rather than a mental "machinae such as was the architectonic of Michelangelo's poetic towards which he crafted a different concordance.
- For the Purpose of my virtual "studio" driven projects it is the "archive that functions as that which represents the artist's vision, and encounter with reality. I am thus interested in building archives as my self-expression and this shows an echoes of the times in which "Studio has meaning as a collective shifted meaning and scale towards the individual. For example with the Dutch and Netherlands prosperities the world is " reconstituted" on canvas- reminiscent of ancient sacrifices in which animal were reconstituted hide over bones. (See Hersey). Further scaling of the artist occurred to the Italian "capriccio which is essentially a series such as Tiepolo's magi series in which trophies or piles of arms carry the meaning of classical decoration we see proposed in Hersey to a meta realm of clouds and herms of the hermeneutical… a caprice as mentioned is essentially a series and as such one of parts referencing something outside of themselves, they have a fragmentary quality that pulls them forwards.
- Drawings and Fragments Revisited:
- The inroads into an organic view of cultural mental machinae are projected by Duchamp's anemic cinema (anemic is a scrambling of cinema) and touch upon trajectories longer possible as cultural projections such as can be seen

beginning with the engraving of art prints. Two roads upon this initiative remarked to human cultural zones are those of Ad Reinhardt's engraving of The Artist as a Jungian Mondale and Robert Smithson's spiral jetty the former remarking on cultural to art zones and the latter on culture as scaled between the geological and human perspectives….

- These inroads inform my simple interest in extending physical marking quality to touch upon the years I haunted the Met and the Roman Wall Paintings and Medieval ivories. These art forms b took carving and drawing in terms of drawing in color respectively as a generative art in which the herms or spoils of war posted to heaven by Tiepolo's unfolded in his own similarly reflective integration a new content of form as growing out of the resources of a figurative content dedicated to a metaphysics maintaining the sense of human touch.
- Archives: San Marco- frescoes for monks in monastery of vows of silence: the paintings spoke for themselves…
- Fragments as throw away drawings (literally) The Egyptian drawings on shards of stone were particularly beautiful, strange that they were composed to the organic edges of the rocks…
- A fragment is something incomplete or broken off; in the first case it completes itself in the imagination and in the second case becomes a generative element.
- , analysis, breaking things down generates a fragmentary content
- , complexity, enfolding also form the conditions of a fragmentary viewing into a reading.
- Prefix a- indicates to stand aside or parallel: ie logical
- Prefix an indicates being on a level with ie a kind of reflective state in anabolic.
- Spectrum Integrations
- : Re Underwriting: This type of project is responsive to the idea of trace, which Bal defines as diffuse memory in response to a comment by Ronen to the effect that literary "Parallel" (rhetorical term meaning mind and matter as metaphors of understanding but not necessarily directly linked) do not engage philosophy at its root necessity of "discourse" (inquiry). Ettinger , writing on Hesse speaks of psychological traces, connections to the psyche that precede intellect and Smithson termed Hesse's work "psychological models" .In terms

of mirroring Smithson: It is interesting to consider Hesses statement I wanted to get to not art, no connective, non-anthropomorphic,, non-geometric, non, nothing, everything, but of another kind, vision sort. The sentence reads like a verbal version of Smithson's enantiomorphic mirrors, mirrors that empty each other out and arrive a new object, like drawing in space interrupting Minimalist No- Space… in my work I am interested in double trope namely a Rhetoric of both visual and verbal resources that stems from origins in the idea of metamorphosis that serves as a bridge.

- Re Box Kite: In general my works are floated images in which abstract arcs of a positive nature are centered in a sunken field. I float the idea of the metamorphosis of a butterfly and hourglass joint as a "figure" in the rhetorical sense of an unusual projection of meaning. The structures are lifted in the work from this context and float an image idea of "x height" in relation to the z like crossection of a climbing construction having together in the work a dynamic of referencing the quarrying and excavation of the traditional block modified to the extension through that center.
- The "x" height (traditionally referring to letter height dimensions) is in my view a response also to and through the rhetorical "chiasm" ie cross-indexing… one finds this for example in paintings where the stigmata shows radial direction from hand and foot in a Giotto painting that are carefully cross indexed. The meaning of indices is that of a continuum. By interrupting the continuum I create an event that is more spontaneous because it can rise above the height of the labyrinth through an offsetting that stands aside from parallelism, moves through and past staging and framing into a true flux. As Alice Aycock has said a straight line can be a labyrinth (ie as a crosss section)? I tend to interrupt, distort, and rise above the cross section….
- Re Hatch series: I maintain in computer art a sense of drawing with a point, wrapped in the color of the spectrum, yet the point of course is virtual, and is the tracing motion of my hand. In Rhetoric, a trace can be defined as diffuse memory, and the danger of projecting mere parallels to ideas in a metaphorical characterization is redirected in my art towards a kind of miss using of the intents of the software, I distort and use modes and combinations in ways not rally intended by the software design. The hatching motion for the frame which contrasts with the more engraving like sensibility within is done by using

a framing application but on the run, in continuous motion so that it makes an interesting "hatch" like motif.

- Re Labyrinth" the adze is a labyrinth – in this work the idea of human bodily orientation to thought as an experience, body memory of spaces embedded through the turns of travel is taken as a theme for a pictorial zone in which the scrolling scale of a web site page is used to construct tract of imagery through which one passes ant 100 percent magnification as though through a labyrinth. The title refers to childhood memories of an "adze quarry" in Hawaii where ancient stone implements were made and the chips left in huge piles of distinct scale made of these fragments a human counterpart visualizing against the near cinder cones… a tropical topos of trope not torpor yet touching on aporia, topological and topographical in all considerations
- According to Berthold Brecht " The means must be asked what the ends is " meaning by this that a position of scrutinizing the object needs to set aside the staging of a doctor like attitude and instead meet the evidence on its own creative grounds' these being where philosophical also artistic. Therefore the question of why something should be rather than not meets that alternatives o artistic or inartistic proof in a channel through the evident quandary- namely what would you know if you knew why something should be rather than not that you don't already? Ie you have opted to meet an archive as a participant and generative element.
- I for example view the artist's creation of their archives as the medium between art practice and theory, and I similarly find drawings in particular to be objectives that vector, that is, they surround the viewer and come behind and around, so that the drawing sees through the viewer, a transparent opacity all around so to speak…
- Museum of the Void Revisited
- : Bal refers Bernini's Daphne as a double trope in that the metamorphosis of figure to show configures sight as touching and touches as sight, while form in its transformation comes and goes. Similarly the number zero as a placeholder in advancing plateaus is a rhizome structure into how forms conceal and reveal. the___14 gestures that show for example in tow Michelangelo's, namely Buonaroti and Caravaggio, as the gesture between solid and void and lump are as enigmatic in the second as specific in the first. Smithson's Museum of the

Void (a single drawing has the force of giving scale to gesture that characterizes this individual initiative….

In my drawing the impetus towards sorting out this matrix stems from the architect Sterne who in his early works created grooves on a large scale that replaces the column with its own flutings… The realm of double trope brings the question of context and relevance- the Physicist Bohme was influenced by Cezanne in terms of breaking the stare to review form ,(Lacan) "legate" raise to view again= relevant- what he calls a rhea mode towards realization… following therefore LA cans originating of this analysis towards Cezanne's shift of view… the accumulation of these "traces form a matrix in which the examination of what slips from view ie the famous "objet b" create as Ettinger translates into her idiom of "matrixial strings and threads" a tracery that may underlie the selection into topos as a Diallage in the world of "cells " ie Bourgeois' Spider sculptures… the interest value of the formative fragment that attends to Object b in which in its review accumulates a virtuality is the world of Bruce Nauaman as well- he was perceptive in realizing that Rodin had transformed the truly fragmented classic "cast" into his own modelling of parts which was a different animal altogether, a generative appreciation of the fragment set up by his early experience of creating a travelling album of cathedrals.. Paradoxically Rodin's blind drawings refuse the separated gaze… and the filtering of the sense of touch upon vision accomplishes a different separation of the experimental contact via the dynamic shift of emphasis towards the sympathy of touch.

- Abracciari: source of the Deleuzian fold…
- Rhetorical fields: Semiotics, Semantics, Heuristics, Hermeneutics, Ontology, cryptology, topology, topography etymology
- Levels of meaning and reference: narratology
- Pre Baroque mold of enfolding: accordion space of Giotto, pictorial narrative enclosing rather than enfolding…
- Post Modern: "contingency" Bal/Deleuze/ Lacan/ Bohme: paradigm shift
- Architectural brackets: the hour glass and butterfly relate by configuring upon the senses the double idea of "figure" :human form and rhetorical: unusual arrangement of ideas that tries to achieve unique meaning for ideas thus Degas "unusual combinations" a double trope, figure of speech and human figure…
- = visual rhetoric

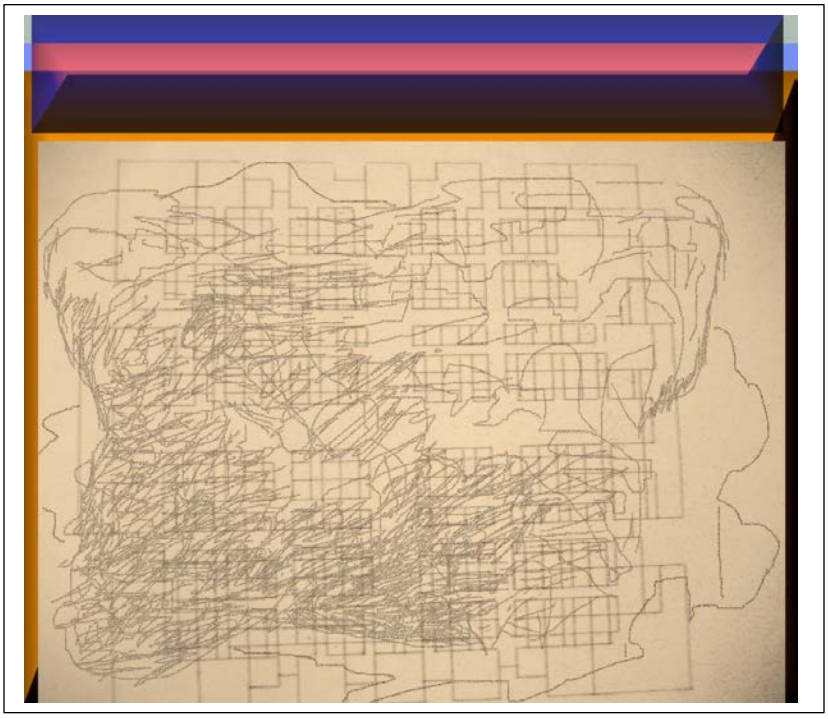
- Figure and configure: configure to senses the links to mind.
- Ellipsis: focus, agenda, selection contrasts with "parallel structures (empathy)
- Trace connects to rhetoric and monads
- Rhizome connects to metamorphosis from a latent framing; metamorphosis through the lenses of the paragon on the other hand finds abstract narrative levels of rhetoric within belle's letters brought to tropes for the sense and senses of meaning that Bal introduces in her framing of Bernini's Apollo and Daphne.
- My work is like a single object painting that happens to be a labyrinth whose own lines of traverse are against the grain of the pictorial dimensions and hence as these cross sections (hatches) siglia. I begin by contrasting interpolation and interpellation…. The narrative levels of drawing are mark, point, line, edge, plane, mass, volume, projection, series and manifesto.
- Spectrum Integrations of Hyper Visuality
- : There is an irony to the fact that early philosophic 'fragments" of the presocratics were the form of our first knowledge base arrives to us (and in the adopted mode of these thinkers it is inquiry as discourse which figures predominately. Ironic because knowledge as a fragment seems a strange dynamic and in the case of Heraclitus per "fire" the figurative projection of idea into material essence compares and contrasts with a more contemporary example such as an artist like Smithson using a geological metaphor in in this construct fragmenting his approach in a different way. We can call this latter "overwriting ie complexity which creates a flux of evidence and moment, staging and framing and again: flux.
- Between the evidence of fragments as part or incompleteness, or fragment as an enfolding, embedding and introjection we can see that there is a shift in what is considered whole, and a shift in what is considered a fragment, in fact what Giles refers to as a "paradigm shift"
- In rhetoric the term figure means an unusual projection of an idea, and the open- tenderness of discourse as it plays with language visually and verbally creates a poetic. It is this poetic I will examine in my drawing practice as functioning through both verbal and visual connection which relate to rhetoric as grounded in the root form and bridge of metamorphosis allowing a visual rhetoric as well as a verbal on the basis of narrative levels of abstraction> That

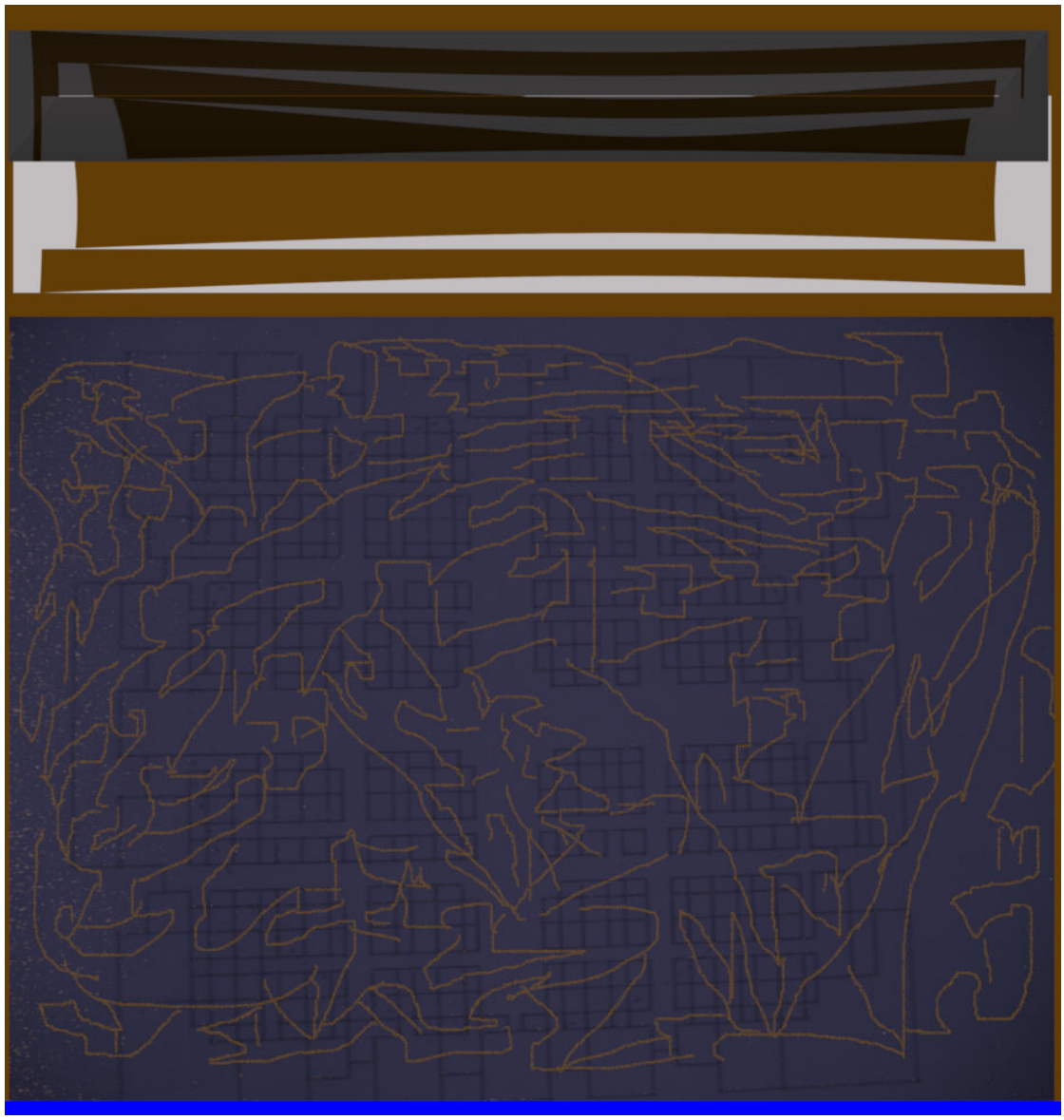
narrative is essentially reflexive, a commentary on art itself. Accordingly within rhetoric fields are the terms 'artistic proof" and "inartistic proof, the former belonging to the discursive poetics and the latter to data analysis. Eugini in his Media Semiotics brings forth the analysis of the neurological model to the complexity of cyber media, and the irony then extends to an artistic proofing of the data construction that is information architecture located in the complexity temporality and interactiveness which transforms the inartistic paradigm that is the Enlightenment mode to our more current and artistic modality…

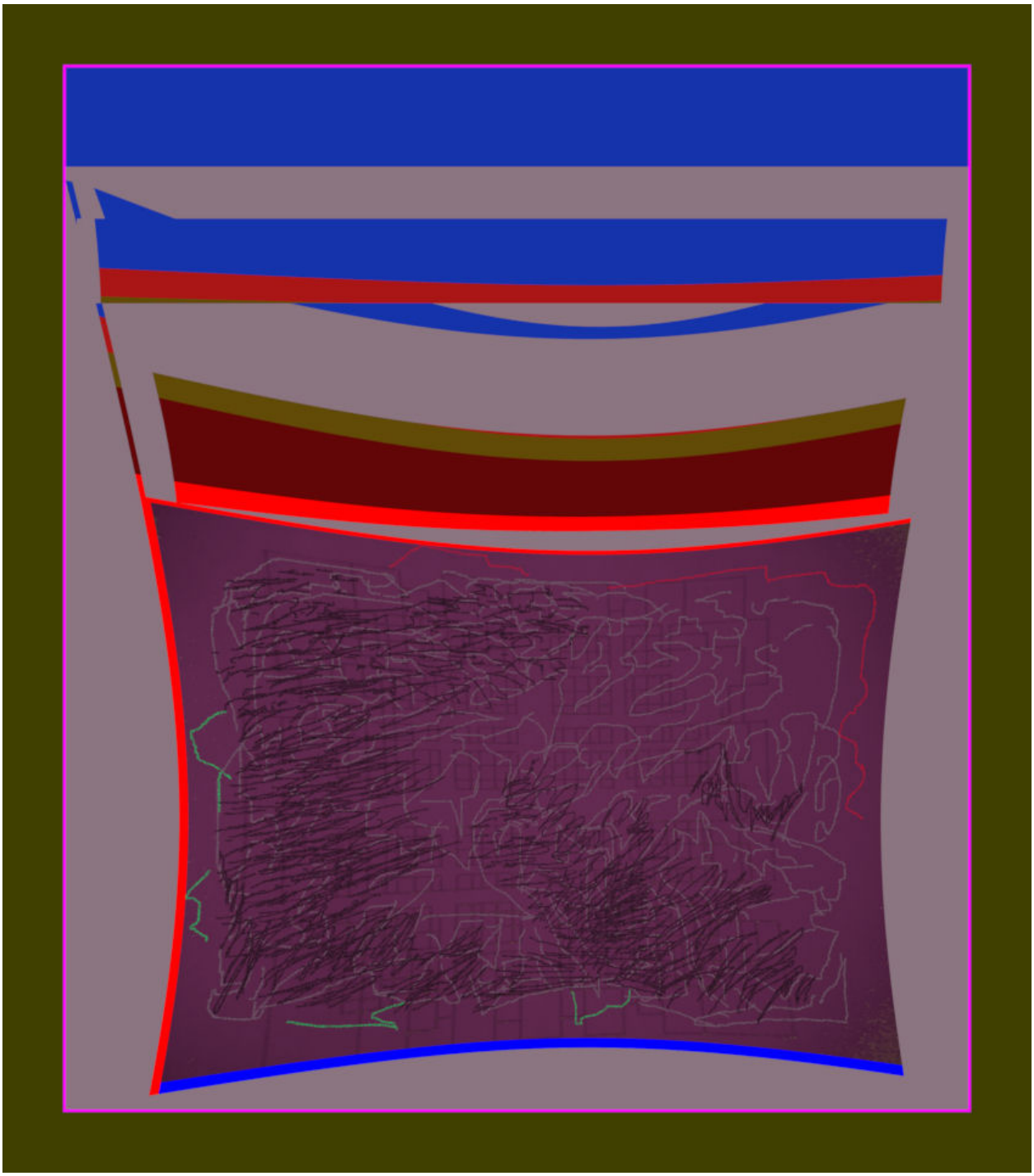
- Psychological models such as Smithson termed Hesse's works have links through the psychological threads that intuit drawing in space over No-Space to a hybrid of verbal and visual rhetoric, rhetoric meaning varieties of sense of meaning between word and accordingly the concepts in the visualization of same figure ground relation permeated by visual metamorphosis.

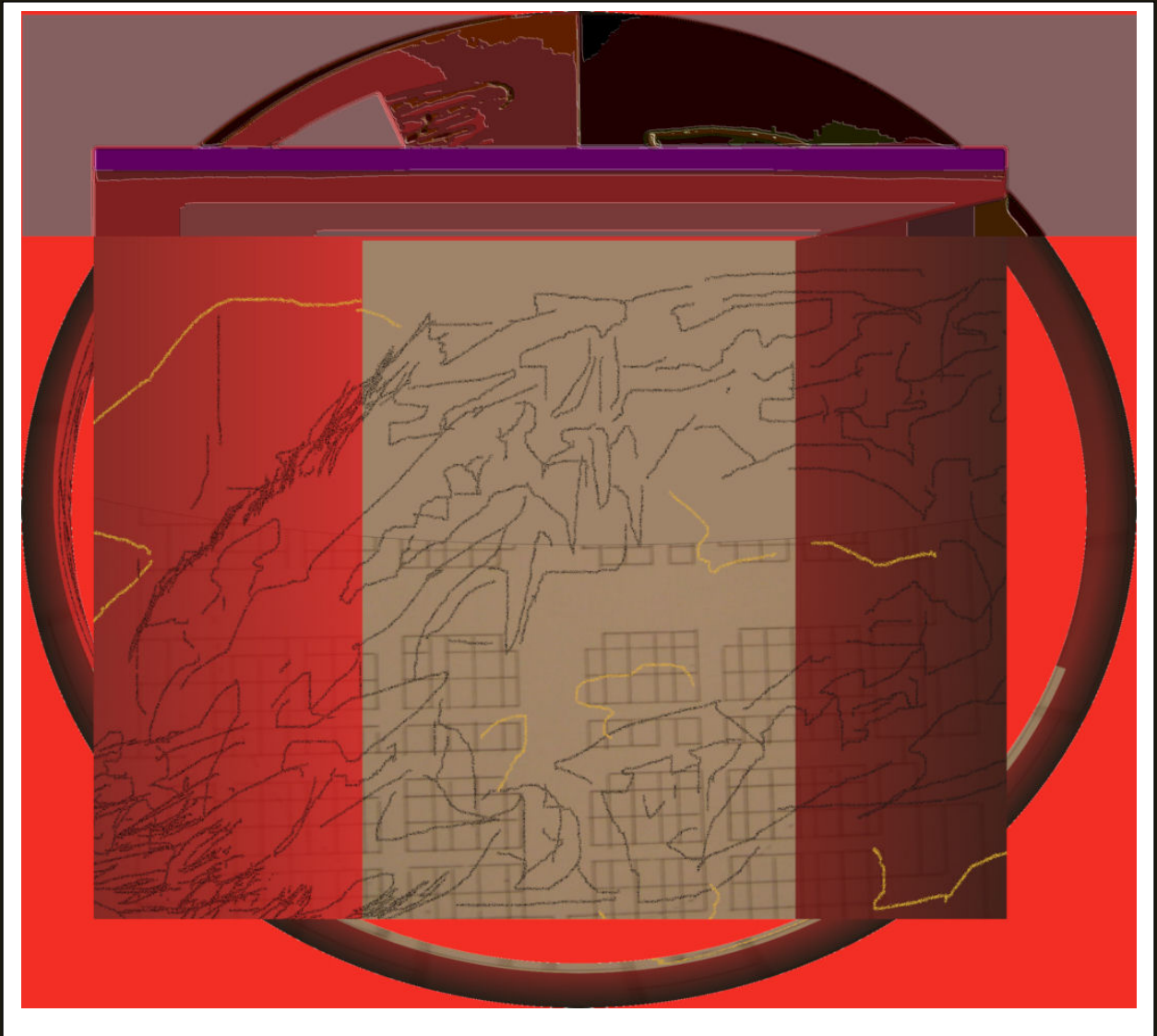
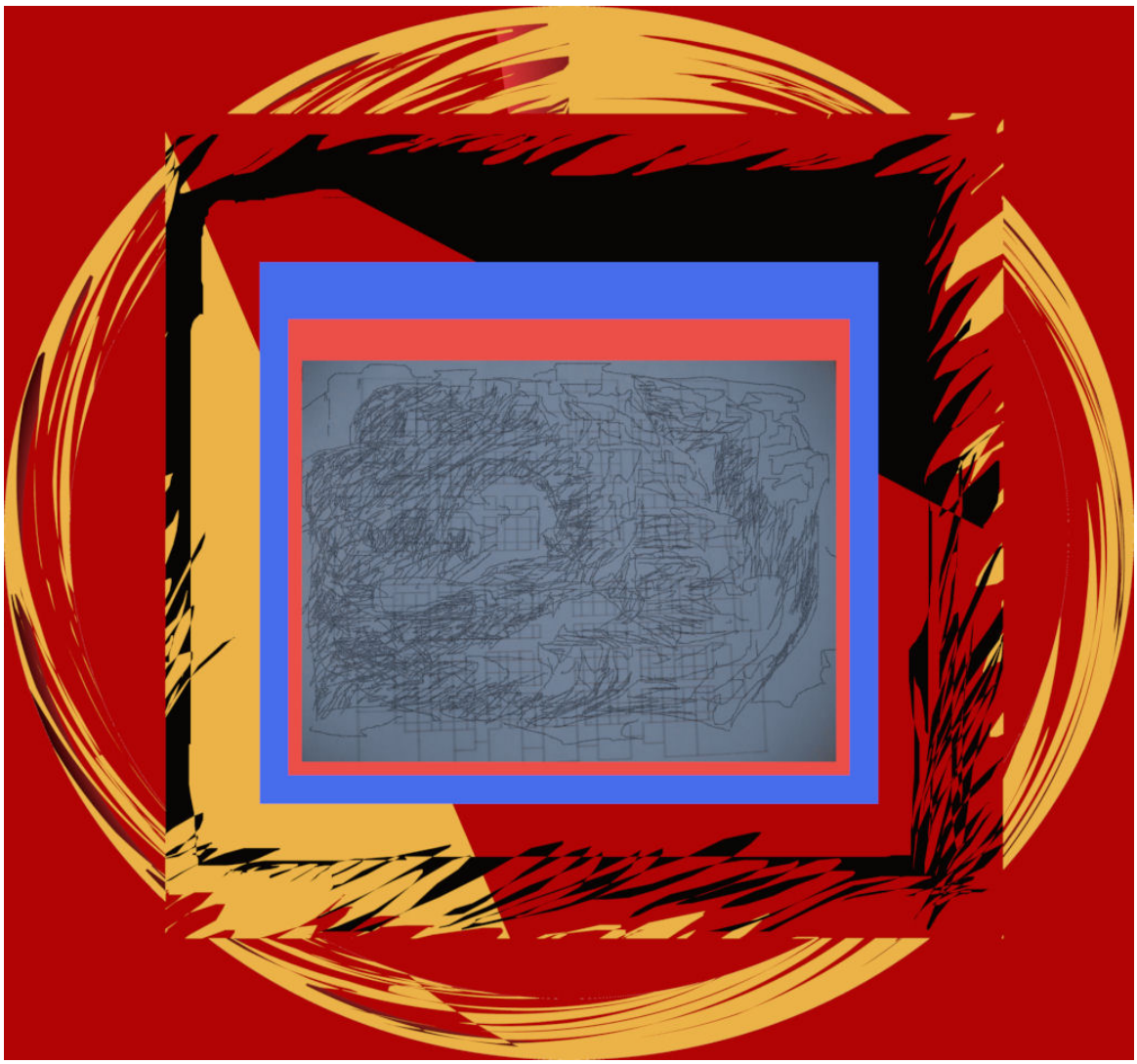
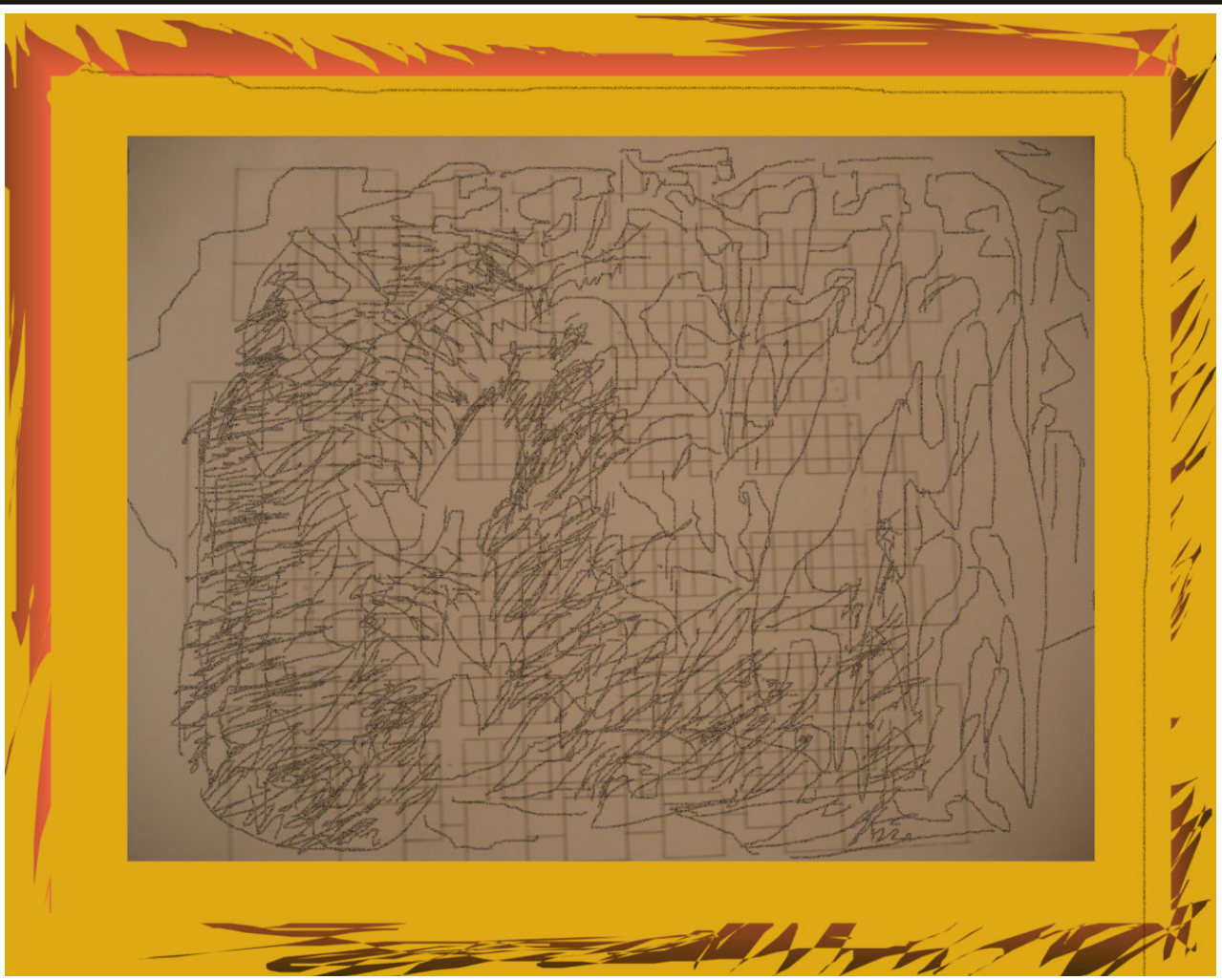
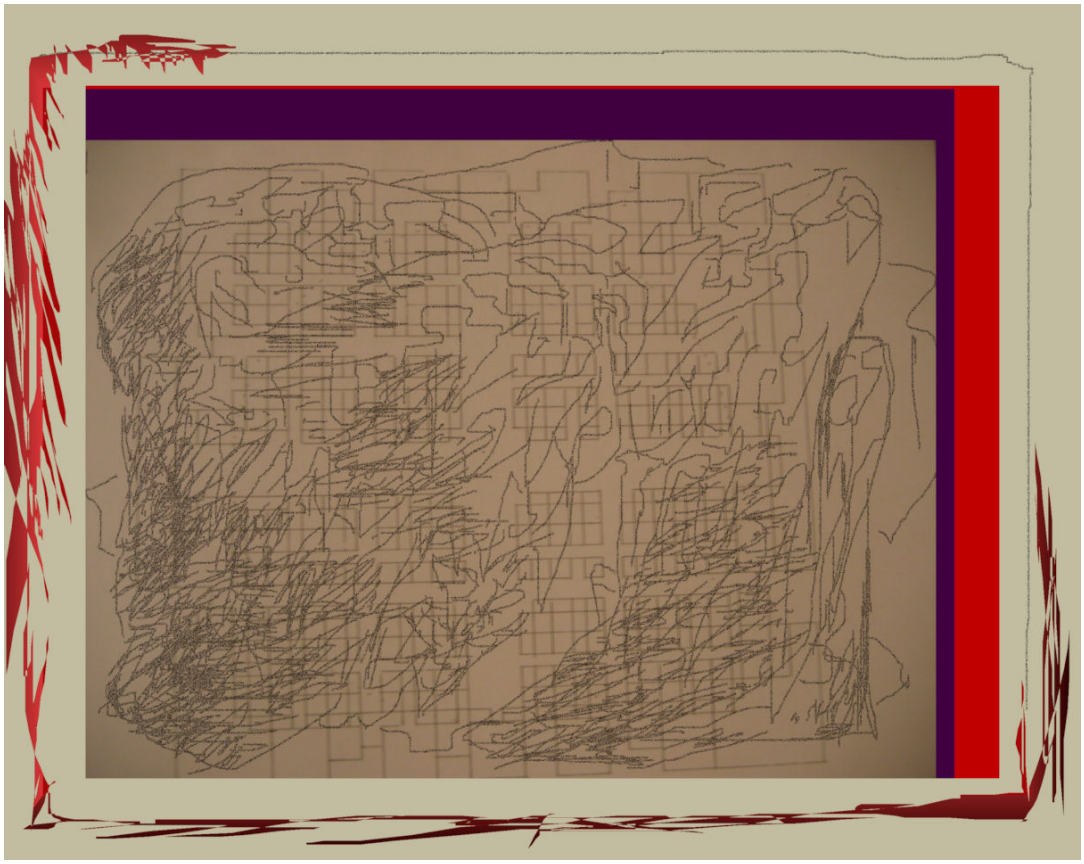
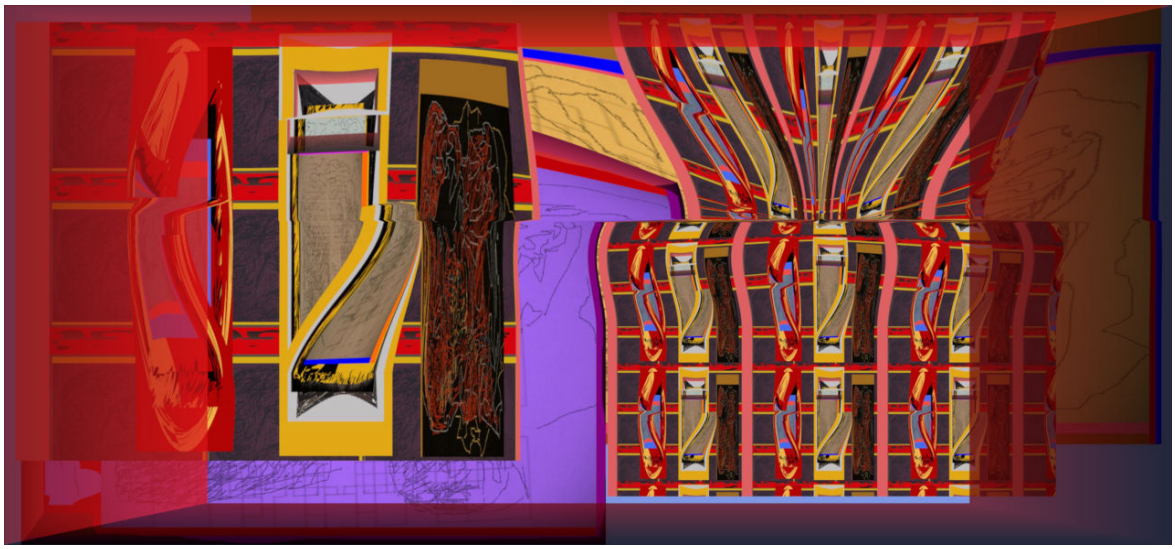
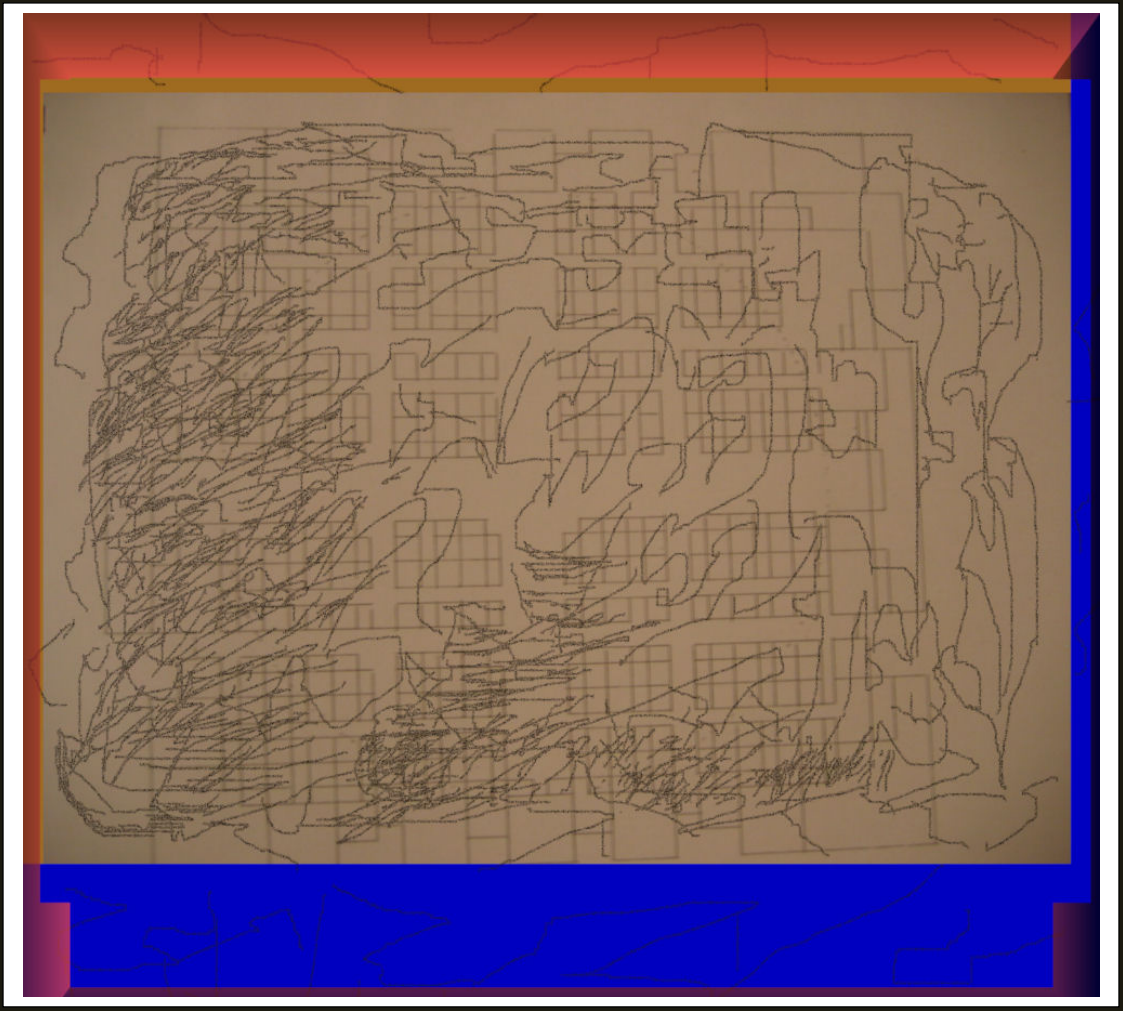
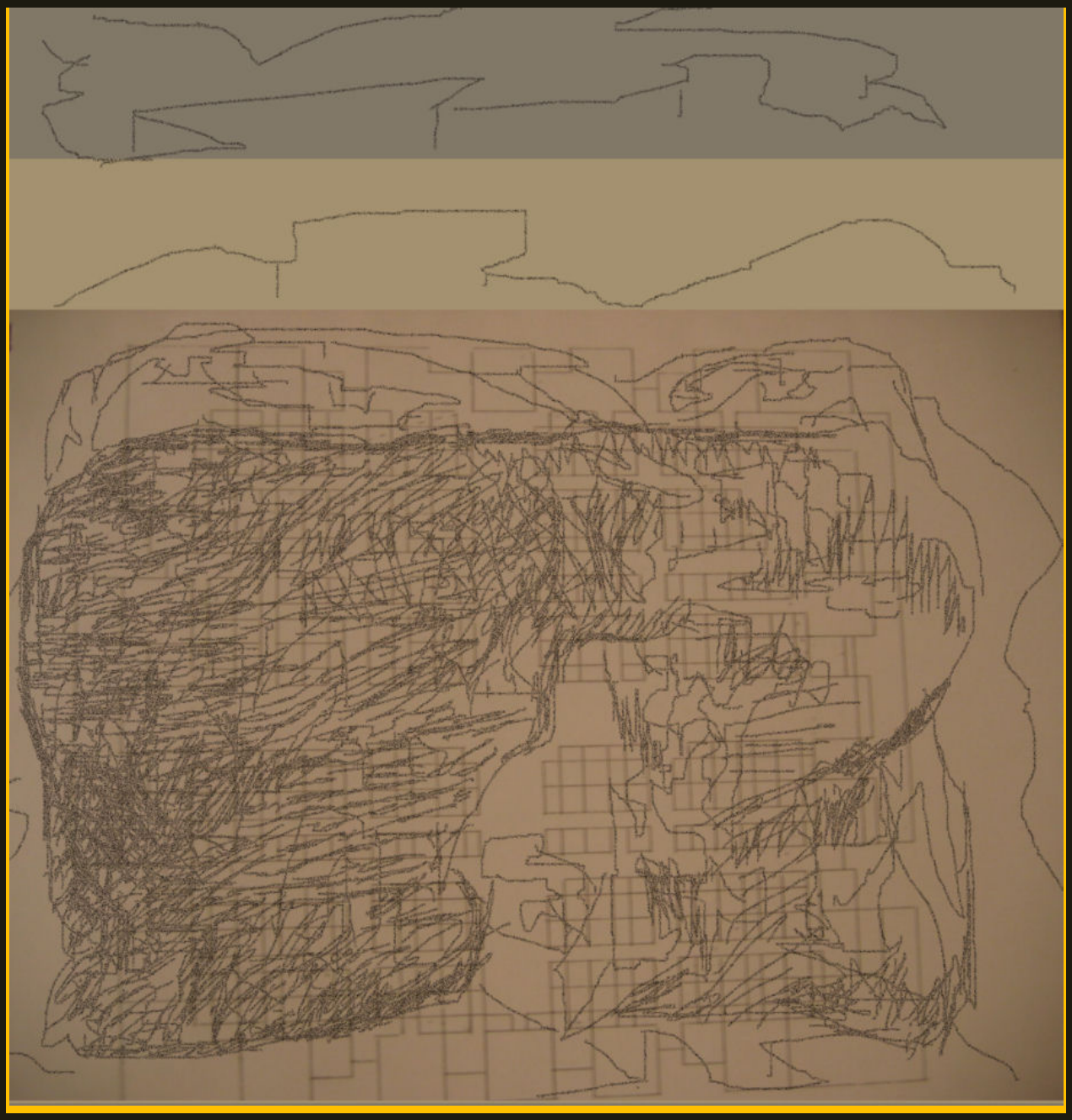
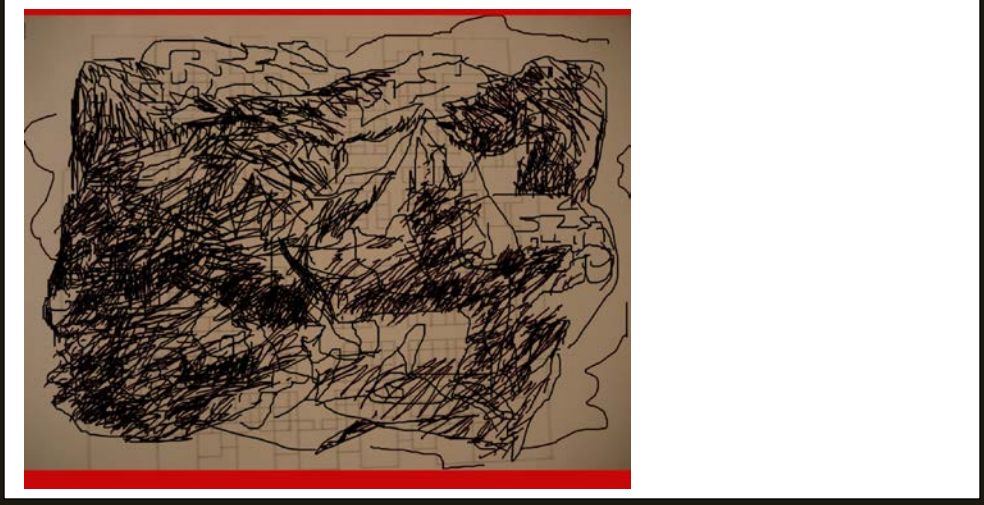
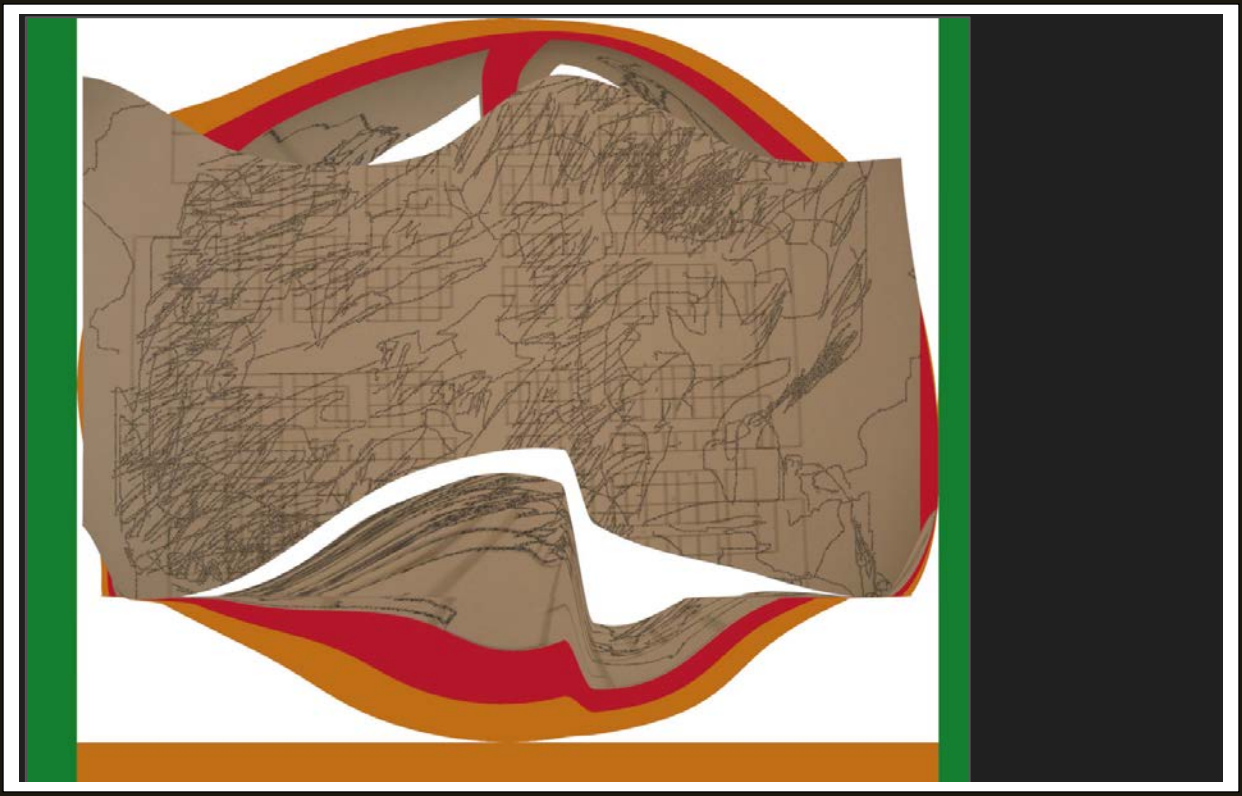
  This poetic and poiesis marked into verbal culture through Lacan identifying out of visual culture Cezanne's shift of gaze which subsequently became a shift of paradigm from inartistic proof to artistic proof when for example a physicist such as Bohme proposes a rhea mode of levating or lifting to view again as the function of finding context- re-examining – realizing… the transformation of lyce, lycee… and likewise Ursula Von Rydingsvaard substituted plies of wood for the psychological traces and logical or alogical strings of logic and threads of matrices… in my own work I respond to this by creating plies of photo period software interlaced, while layering and building through stripes of visual excavation and quarrying of the spectrum out of which layers I carve cyber light by drawing in cyber space…. This is building into the visual computer button (plaque like form) a visual rhetoric.

Joachim Chiasm







Summary

These works compose an allegory: rhetoric is to language philosophy as topology is to topography: narrative level of the embedded and enfolded art experiential conceptual wholes in their fragmentary recombinations as psychological colloids and polymorphic passages of form and emptiness into perception and apperception.